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NOTES TO
PALGRAVE'S
OLDEN TREASURY
SONGS AND LYRICS
Books I-IV



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PALGRAVE'S GOLDEN TREASURY
OF SONGS AND LYRICS



Notes

to

Palgrave's Golden Treasury
of Songs and Lyrics

Books I.-IV.

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NOTES TO BOOK I.

BY

J. H. FOWLER, M.A.

ABBREVIATIONS

Abbott, S.G. = Abbott, *Shakespearean Grammar*, A.S. = Anglo-Saxon, A.V. = Authorised Version of Bible, adj. = adjective, cp. = compare, D.N.B. = Dictionary of National Biography, Fr. = French, Ger. = German, Lat. = Latin, l. = line, N.E.D. = New English Dictionary (Oxford), O.E. = Old English, O.F. = Old French, S. = Scottish, trans. = translated by. Notes borrowed from Mr. F. T. Palgrave are enclosed in inverted commas and followed by his initials (F.T.P.). Poems in Book I. are referred to by their number in this volume, thus—No. 26; poems in other books of the *Golden Treasury* are referred to by their number in the complete edition of 1891 and subsequent reprints, preceded by the letters *G.T.*

1. *Spring, the sweet Spring, is the year's pleasant king*

THOMAS NASH is one of a group of Elizabethan dramatists—Greene, Peele, and Lodge are the others—who prided themselves on being gentlemen and scholars, and despised their greater contemporary Shakespeare for not being an University man. Nash was born at Lowestoft in 1567, took his degree at Cambridge in 1585, travelled in Italy, and then came up to London and joined Greene in literary work. He was famous in his own day as a pamphleteer and satirist, rather than as a dramatist, but he is now chiefly remembered by this song, which is taken from his only surviving comedy, *Will Summer's Testament*. "This is a Court Comedy or Show, without a plot, depending for its now evaporated interest on learned quips and fashionable cranks served up with masquerade and satire for the Queen's amusement. . . . The motive is a play of words maintained upon the name of Summer. Will Summer, the Court fool of Henry VIII., whose portrait by Holbein still exists at Kensington, speaks prologue and conducts the piece. . . . Yet something still survives from this dry *caput mortuum* of an ephemeral medley. The first lyric printed in the *Golden Treasury*, that gift-book to all children of our time, and *vade mecum* of all lovers of old literature, is a spring song from *Will Summer's Testament*" (J. A. Symonds, *Shakespeare's Predecessors in the English Drama*, pp. 577-578).

The perfect joyousness of this delightful ditty is characteristic of the age in which it was composed. Later poets have almost invariably failed to "recapture the first fine careless rapture" of Elizabethan song. On this theme of Spring we may contrast the reflective tone of Gray (*G.T.*, CLXXXII.), the wistfulness of Shelley's *Dream of the Unknown* (*G.T.*, CCCXV.), the sadness of Wordsworth's *Lines written in early Spring* (*G.T.*, CCCXIX.). All these poems are greater and deeper than Nash's, but they seem written out of an experience that has brought more sorrow than delight.

Metre.—The lines are of five iambic feet, though the extra

rhyme after the second foot really divides each line into two, and we might describe the stanza as consisting of six lines of two and three feet alternately, the six lines all rhyming together. Their author, however, would probably have described the lines as of five feet with a cæsura after the second. The true use of the cæsura was by no means universally understood by English poets in Nash's day, and Puttenham in his *Art of English Poesy*, 1589, lays down the strange rule that the cæsura in a verse of ten syllables *must* come after the fourth, leaving six to follow. Nash's poem may have been written in conformity with this rule.

4. jug-jug, the nightingale's note. Cp. a song in Lyly's play of *Alexander and Campaspe* :

"What bird so sings, yet so does wail?
Oh, 'tis the ravished nightingale!
Jug, jug, jug, jug, tereu, she cries;
And still her woes at midnight rise.
Brave prick-song! Who is't now we hear?
None but the lark, so shrill and clear;
How at heaven's gates she claps her wings,
The morn not waking till she sings!
Hark, hark, with what a pretty throat
Poor Robin red-breast tunes his note!
Hark how the jolly cuckoos sing
Cuckoo, to welcome in the spring—
Cuckoo, to welcome in the spring!"

pu-we, to-witta-woo! On these notes Mr. W. Warde Fowler kindly writes to me as follows:—"I am not at all sure what *pu-we* and *to-witta-woo* are. The first is very like the call-note of several kinds of warblers which come in the spring and make themselves very audible: chiffchaff, willow-warbler, etc. On the other hand it might be something very different, the note of the peewit in the breeding season, which has become *peewee* in America and attached to another species. *To-witta-woo* might be almost anything: I can't fix it down to a particular bird, but it too suggests a warbler of some kind." Mr. H. C. Playne, whom I also consulted, was inclined to think that warblers would hardly attract the attention of one not given to observation of birds, and that Nash rather intended to represent a chorus of louder-voiced birds, such as thrushes and blackbirds.

5. Cp. Herrick's poem, *Corinna's Maying* (*G.T.*, CXVIII. 32-35):—

"Devotion gives each house a bough
Or branch: Each porch, each door, ere this,
An ark, a tabernacle is,
Made up of white-thorn neatly interwove."

"In England . . . it was customary during the Middle Ages for all, both high and low—even the Court itself—to go out on the first May morning at an early hour 'to fetch the flowers fresh.' Hawthorn branches were also gathered; these were brought home about sunrise, with accompaniments of horn and tabor and all possible signs of joy and merriment. The people then proceeded to decorate the doors and windows of the houses with the spoil"—(Chambers' *Book of Days*).

palm. A popular name for the great willow or goat-willow (*salix caprea*) at the time when the catkins are out. Cp. Tennyson, *Merlin and Vivien* :

"In colour like the satin-shining palm

On willows in the windy gleams of March."

—(*Century Dictionary*.)

10. **a-sunning sit.** Cp. *Twelfth Night*, II. iv. 45, "The spinsters and the knitters *in the sun*." Ruskin, in the splendid passage in *Modern Painters*, vol. iv., which describes the hard life of the Savoyard peasants, speaks of their only rest as "a little sitting in the sun under the church wall, as the bell tolls thin and far in the mountain air." *A-sunning* is properly 'on sunning,' the uses of the preposition 'on' being wider in early than in modern English. So 'a-hunting' was originally 'on hunting.'

2. *Where the bee sucks, there suck I*

THE first song here given represents the fairy pastimes of the meadow and wood, the second those of the sea-shore. Both are sung in *The Tempest* by Ariel, the 'airy' and invisible spirit who is Prospero's attendant. He sings the first when Prospero promises him freedom (v. i.).

"It has been observed that there is a peculiar charm in the songs introduced in Shakespeare, which, without conveying any distinct images, seem to recall all the feelings connected with them, like snatches of half-forgotten music heard indistinctly and at intervals. There is this effect produced by Ariel's songs, which (as we are told) seem to sound in the air, and as if the person playing them were invisible."—(W. Hazlitt, *Characters of Shakespeare's Plays*.)

Metre.—Trochaic, changing to a rapid dactylic movement in the last two lines.

3. *Come unto these yellow sands*

THIS is the song that greets the ears of Ferdinand as he sits on the shores of the enchanted island, weeping for the loss of his father (*Tempest*, I. ii.). He cannot tell where the music is, "i'

the air or the earth"; it creeps by him on the waters, and then draws him into the interior of the island. It is made by Ariel and his attendant Sprites, who take up the 'burthen' of the song, imitating the baying of watch-dogs and the crowing of invisible cocks.

Metre.—The exquisite musical quality of this song is largely produced by the alternation of iambic with trochaic lines. The brisk movement of the trochaic lines (1, 3, 5-6) is answered, as it were, by the slower iambic movement of the others. Rhyming verses of four accents in Shakespeare are chiefly put into the mouths of supernatural beings—*e.g.* the witches in *Macbeth*, the fairies in *Midsummer Night's Dream* and *The Tempest*.

3, 4. These lines are often punctuated with a comma after "kiss'd," "The wild waves whist" being taken independently to mean 'The wild waves being silent.' It is much better to take the two lines closely together, = 'kissed the waves into stillness,' *i.e.* 'kissed partners (immediate prelude to the dance), and thereby hushed the noisy waves into attention.' Professor Herford points out that this rendering is confirmed by the punctuation of the folios, and by Ferdinand's statement that the music "allayed the fury" of the waters "with its sweet air."

whist, participle for 'whisted,' from the verb 'to whist' = 'to command silence' (Abbott, *S.G.*, § 342). So in Milton's imitation, *Nativity Ode* (*G.T.*, LXXXV. 64):

"The winds, with wonder whist,
Smoothly the waters kist."

5. *featly*, neatly, gracefully: adverb formed from the O.E. adjective, *feat*, used by Shakespeare, as in *Cymbeline*, v. v. 88, "Never master had a page so *feat*." Cp. *feateously* in Spenser's *Prothalamion*, No. 74. 27. The expression 'foot it featly' has been traced to Lodge's *Glaucus and Scilla*, 1589: "Footing it featlie on the grassie ground." Shakespeare uses 'foot it' for 'dance' in *Romeo and Juliet*, i. v. 28, "A hall, a hall! give room and foot it, girls."

6. *burthen*. "The burden of a song, in the old acceptation of the word, was the base, foot, or under-song. It was sung throughout, and not merely at the end of a verse. . . . Many of these burdens were short proverbial expressions, such as—'Tis merry in hall when beards wag all.' . . . Other burdens were mere nonsense words that went glibly off the tongue, giving the accent of the music, such as *hey nonny, nonny no* [cp. Nos. 11 and 20]" (Chappell, *Popular Music of the Olden Time*, pp. 222-223).

4. *Phoebus, arise*

WILLIAM DRUMMOND is always known as "of Hawthornden," from the beautiful manor-house on the banks of "the murmuring

Esk," near Edinburgh, where he was born in 1585, and died in 1649 (*G.T.*, CCLXXXI. 32). It was here that he wrote his poems, his *History of Scotland under the Five Jameses*, and his political pamphlets; and here that he entertained Ben Jonson, making careful notes, which have been preserved and published, of the dramatist's conversation. He was a great student; and, as in some other cases, it is difficult to say whether he injured the inspiration of his muse by reading—the imitations, especially of Shakespeare, are almost too obvious in his work—owed his success to patient study. But the extracts given in this volume, and one or two other sonnets, have a permanent place in English literature. The poets Drayton and W. Alexander were among his correspondents.

If there are echoes of Shakespeare and other poets in this *Summons to Love*, there is also an anticipation of that majesty of diction and rhythm, that grandeur, richness, and fulness of sound, *os rotundum*, which was presently to be revealed in Milton, the "God-gifted organ-voice of England."

Metre.—Iambic. The length of the lines and order of the rhymes is irregular, but the irregularity is so skilfully managed as to increase the charm of the melody. In Mr. Palgrave's text, l. 33 is left without a rhyme through the omission of a line after l. 34.

1. **Phoebus**, Apollo, the Sun-God of the Greeks.

2. **sable**. A favourite word with Milton. Cp. *Comus*, 221, "Was I deceived or did a *sable* cloud . . . ?"

4. **Rouse Memnon's mother**. "Awaken the Dawn from the dark Earth and the clouds where she is resting. This is one of that limited class of early mythes which may be reasonably interpreted as representations of natural phenomena. Aurora in the old mythology is mother of Memnon (the East), and wife of Tithonus (the appearances of Earth and Sky during the last hours of Night). She leaves him every morning in renewed youth, to prepare the way for Phoebus (the Sun), whilst Tithonus remains in perpetual old age and greyness" (F.T.P.).

5. **career**, course. Cp. Milton, *Il Penseroso* (*G.T.*, CXLV. 121), "Thus, Night, oft see me in thy pale *career*."

6. **each-where**, every-where. "The adjectives *all*, *each*, *both*, *every*, *other*, are sometimes interchanged and used as pronouns in a manner different from modern use" (Abbott, *S.G.*, § 12). *Every* is really a strengthened form of 'each,' = 'ever-each.'

7. **make**, imperative.

11. **decure**, decorate. Examples of the form 'to decure' are quoted in *N.E.D.* from writers of the fifteenth, sixteenth, and seventeenth century. The Lat. verb is *decoro*, *decoratus* being

the participle. 'Decorate' in English was originally a participle. It was then used as a verb, and a fresh participle, 'decorated,' was formed from it.

14. **but, only.** *But* is a contraction of 'by-out' (cp. 'without'), and its first meaning is 'except.' From 'except' the meaning often passes to 'only,' where a negative can be easily supplied: 'not except' = 'only' (Abbott, *S.G.*, § 128).

18. The influence of the stars is often referred to in Elizabethan poetry. Cp. No. 41. 5-8.

20. **white.** Cp. Tibullus' birthday ode to Messalla (I. vii. 63-4):

*At tu, Natalis, multos celebrande per annos
Candidior semper candidiorque veni.*

("Birthday, to be honoured for many years, come thou ever whiter and still more white"). But l. 21 seems to show that the classical passage in Drummond's mind was Persius, II. 1-2:

*Hunc, Macrine, diem numera meliore lapillo,
Qui tibi labentes apponit candidus annos.*

("This day, Macrinus, mark with a stone of more auspicious hue, the white day, which adds to your account each year as it glides away"—Conington). Lucky days were marked by the Romans with white chalk or a white stone or jewel: see the references given by Bentley on Horace, *Odes*, I. XXXVI. 10, or Ellis on Catullus, LXVIII. 148.

21. **should.** The relative 'that' is omitted in this and the preceding line.

27. by **Penéus' streams.** "Phoebus loved the nymph Daphne whom he met by the river Peneus in the vale of Tempe [in Thessaly]" (F.T.P.). Cp. Frederic Myers' description of Mr. G. F. Watts' picture:

"Or she whose soft limbs swiftly sped
The touch of very gods must shun,
And, drowned in many a bosage, fled
The imperious kisses of the sun."

28. Mr. F. T. Palgrave has here omitted two lines which he believed to be "hopelessly misprinted":

"Nay, suns, which shine as clear
As thou when two thou did to Rome appear."

The poem loses little or nothing by their omission, but there does not seem to be any misprint. The phenomenon of a double sun is twice mentioned by Livy among the prodigies that occurred during the Second Punic War, XXVIII. 11 (B.C. 206), XXXIX. 14 (B.C. 204). Mr. Quiller-Couch, in his note on these lines, also quotes Pliny, *Natural History*, II. 31.

31. **Amphion's lyre.** "He was said to have built the walls of Thebes to the sound of his music" (F.T.P.).

33. **Zephyr**, the personification of the west wind. Cp. Milton, *Paradise Lost*, v. 16, "With voice Mild as when *Zephyrus* on *Flora* breathes"; *L'Allegro* (G.T. cXLIV. 18-19), "The frolic wind that breathes the spring, Zephyr, with Aurora playing."

34. **play.** After this word the original text of Drummond gives only a comma, followed by a line which Mr. F. T. Palgrave omitted:

"Kissing sometimes these purple ports of death."

The line is obscure, but seems to mean 'Kissing her lips for the sake of which men are ready to die.' Mr. Quiller-Couch notes that Drummond elsewhere speaks of the lips as "those coral ports of bliss" and "Lips, double port of love." *Port*=gate, Lat. *porta*: so used in Shakespeare, *Coriolanus*, v. vi. 6, "The city *ports* by this hath entered," and Milton, *Paradise Lost*, iv. 778, "And from the ivory *port* the Cherubim Forth issuing."

36. **chair**, chariot. Cp. Milton, *Paradise Lost*, II. 930, "As in a cloudy *chair* ascending rides."

37. **Ensaffroning**, making saffron-coloured; a fine expression for the yellow light of dawn. (Pronounced here, *metri gratia*, as a tri-syllable.)

39, 40. An echo of Shakespeare, *Romeo and Juliet*, II. iii. 4:

"And fleck'd darkness like a drunkard reels
From forth day's path and Titan's fiery wheels."

Cp. also Shakespeare, *Sonnet*, VII., of the Sun:

"But when from highmost pitch with weary car,
Like feeble age, he reeleth from the day."

42. **orient**, bright. A favourite word in this sense in the Elizabethan and seventeenth century poets. Cp. No. 19. 31, "orient pearl"; No. 36. 10; also Herrick in *G.T.*, cxviii. 22, "some orient pearls" (of the dew); Milton, *Nativity Ode*, *G.T.*, LXXXV. 231, "an orient wave." Tennyson revived the word in its etymological sense of 'rising' (Lat. *oriens*)—"The life re-orient out of dust" (*In Memoriam*, cxvi.). Shakespeare uses *Orient* for 'the East,' the quarter of the rising sun, *Sonnet*, VII.

44. **She.** Cp. Crashaw in *G.T.*, ciii., *Wishes for the Supposed Mistress*:

"Whoe'er she be,
That not impossible *she*,
That shall command my heart and me."

For lines 42-44, the 1616 edition of Drummond's poems, the

last printed in his lifetime, substitutes a more common-place ending :

“The clouds bespangle with bright gold their blue :
Here is the pleasant place,
And everything, save her, who all should grace.”

5. *When I have seen by Time's fell hand defaced*

Shakespeare's Sonnets, LXIV. See Appendix C to this volume.

1. **Time's fell hand.** Cp. “Devouring Time,” Sonnet XIX. i.—the *Tempus edax rerum* of Ovid, *Metamorphoses*, xv. 234 ; “Time's injurious hand,” Sonnet LXIII. 2.

2. **cost**, abstract for concrete, ‘costly tombs.’ Cp. the opening of Sonnet LV., “Not marble, nor the gilded monuments Of princes shall outlive this powerful rhyme.”

3. **sometime**, ‘at some time,’ ‘at one time’ ; ‘towers once lofty.’

4. **brass eternal** recalls Horace's *monumentum aere perennius* (“a monument more lasting than bronze”), *Odes*, III. xxx. 1.

mortal rage, the destructive rage of war, rage that brings mortality. Cp. Sonnet IV. :

“When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.”

So ‘mortal thoughts’ in *Macbeth*, I. v. 42 = ‘murderous thoughts.’

7. **win**, used absolutely. Cp. *King John*, II. i. 569, “He that wins of all, Of kings, of beggars, old men, young men, maids.”

watery main. Cp. *Merchant of Venice*, v. i. 97, “the main of waters.” ‘Main’ is properly an adj., and the full phrase is ‘the main sea.’ In *King Lear*, III. i. 6, ‘main’ = mainland, as in Bacon's “In 1589 we turned challengers and invaded the *main* of Spain.” In No. 41. 5, “Nativity, once in the *main* of light” = in the main flood of light.

With this quatrain cp. Tennyson, *In Memoriam*, CXXIII. :

“There rolls the deep where grew the tree.
O earth, what changes hast thou seen !
There where the long street roars, hath been
The stillness of the central sea.”

state, the Lat. *status*, from *stare* ‘to stand,’ properly denotes a fixed condition. “When I have seen . . . state itself confounded to decay” means, therefore, ‘When I have seen that there is no such thing as fixity of condition.’ The sentiment is that expressed in the saying of the early Greek philosopher Heraclitus, πάντα ῥεῖ, “Everything flows.”

13. **which**, i.e. 'inasmuch as it.' The antecedent is 'thought.' So in the next sonnet, l. 4, the antecedent to 'Whose' is obviously 'beauty,' not 'plea.'

6. *Since brass, nor stone, nor earth, nor boundless sea*

Shakespeare's Sonnets, LXV. Cp. a sonnet of Spenser's, beginning, "One day I wrote her name upon the strand" (*Amoretti*, LXXV.; *Golden Pomp*, CXVIII.).

2. **mortality**, death, destruction. Cp. No. 12. 10, "Beyond time, place, and mortality"; "mortality's strong hand" in *King John*, IV. ii.; "mortal rage" in No. 5. 4.

3. **rage**. Cp. a sonnet of Daniel's (*Golden Pomp*, CXVII.) "Time's consuming rage."

hold a plea, make good a defence. Cp. *Merchant of Venice*, III. ii.: "In law what *plea* so tainted and corrupt . . ." The number of legal metaphors and phrases in the Sonnets and Plays led Malone to draw the inference that Shakespeare must at one time have been an attorney. Cp. No. 23 (Sonnet XVIII.) 'lease,' 'date'; No. 39 (Sonnet XXX.) 'sessions,' 'summon'; No. 42 (Sonnet LXXXVII.) 'charter,' 'bonds,' 'determinate,' 'patent,' 'misprision,' 'judgment.' Such legal metaphors are not, however, confined to Shakespeare: they are part of the stock-in-trade of Elizabethan sonneteers. Cp. Drayton's *Idea*, Sonnet II. ("My heart was slain, and none but you and I"); R. Barnes, *Parthenophil and Parthenophe*, 1593, Madrigal II.; *Zepheria*, Canzon XX. and XXXVIII., 1594 (Arber's *English Garner*, Vol. V., 1882).

5. **honey**. Shakespeare uses both 'honey' and 'honeyed' as adjectives. Cp. *Julius Caesar*, II. i., "the *honey*-heavy dew of slumber"; *Titus Andronicus*, II. v., "Coming and going with thy *honey* breath"; *Henry V.*, I. i. 50, "to steal his sweet and honeyed sentences."

6. **wreckful**. The early editions of the Sonnets give *wrackful*. Cp. *Macbeth*, v. v. 51, "Blow wind! come *wrack*! At least we'll die with harness on our back"; and Milton, *Paradise Lost*, VI. 670, "And now all heaven Had gone to *wrack*, with ruin overspread."

It is hard to say which is finer in this line—the splendid vividness of the imagery or the perfect echo which the sound gives to the sense: each metrical beat is like the heavy thud of a battering-ram.

10. **Time's chest**. "In which he is figuratively supposed to lay up past treasures. So in *Troilus and Cressida*, III. iii., 'Time hath a wallet at his back,' etc. In the *Arcadia*, *chest* is used to signify *tomb*" (F.T.P.). The same image, but less finely

used, is found in Sonnet LII. : "So is the time that keeps you like my chest" [of jewels].

14. The conceit in this last line will seem to many modern readers hardly worthy of the rest of this magnificent sonnet. It is, however, thoroughly Elizabethan. Cp. Sir P. Sidney :

"When Nature made her chief work—Stella's eyes,
In colour black why wrapt she beams so bright?"

7. *Come live with me and be my Love*

"A FINE example of the high-wrought and conventional Elizabethan Pastoralism, which it would be unreasonable to criticise on the ground of the unshepherd-like or unreal character of some images suggested" (F.T.P.).

Four stanzas of this poem (the first three and the fifth), together with one stanza of "Love's Answer," appeared in *The Passionate Pilgrim*, 1599, a miscellany of poetical pieces raked together from various sources, and all ascribed on the title-page to Shakespeare, doubtless without his consent. In *England's Helicon*, 1600, a collection of lyrical and pastoral poems (reprinted by Mr. A. H. Bullen) the full poem, with the exception of stanza 6, is given, with the signature "Chr. Marlow." It is followed by *The Nymph's Reply to the Shepherd* and *Another of the same nature made since*. In the 1600 edition, according to Mr. Bullen, the *Nymph's Reply* was originally subscribed "S. W. R." (i.e. Sir Walter Raleigh), but over these initials in the extant copies is pasted a slip on which is printed *Ignoto*.

The poem and the reply have gained additional fame and interest from Izaak Walton's inclusion of them in the *Compleat Angler*, 1653 : "As I left this place and entered into the next field, a second pleasure entertained me. 'Twas a handsome milkmaid, that had not yet attained so much age and wisdom as to load her mind with any fears of many things that will never be, as too many men too often do : but she cast away all care, and sung like a nightingale : her voice was good, and the ditty fitted for it : it was that smooth song which was made by Kit Marlowe, now at least fifty years ago : and the milkmaid's mother sung an answer to it, which was made by Sir Walter Raleigh in his younger days."

The sixth stanza, with the corresponding verse in the reply, is first found in the second edition of the *Compleat Angler*. Walton may have written it himself, but more probably took it from some broad-sheet. Raleigh's *Reply* will be found in Trench's *Household Book of English Poetry* and in the *Golden Pomp*.

7. For the association of the singing of birds with the sound of rippling water, cp. Milton's *Il Penseroso*, G.T., CXLV. 141-146,

and S. Rogers' *A Wish*, *G. T.*, CLXXXV., where the hum of bees is similarly associated.

8. **madrigals**, from Italian *madrigale*, properly a particular kind of unaccompanied part-song, the words being a short pastoral poem, *e.g.* No. 9; then used loosely for a glee or part-song (Stanford).

11. **kirtle**, a gown or petticoat. The word is used by Chaucer, and by Keats in *G. T.*, CCCXVIII. 87.

8. *Fain would I change that note*

"THIS beautiful lyric is one of several recovered from the very rare Elizabethan song-books for the publication of which our thanks are due to Mr. A. H. Bullen (1887, 1888)" (F.T.P.). The lyric, which stands first in the 1897 edition of Mr. A. H. Bullen's *Lyrics from Elizabethan Song-books*, was found in Captain Tobias Hume's *The First Part of Airs, French, Polish, and others together*, 1605.

Metre.—Iambic: three feet in each line, except the 7th and 10th in each stanza, which have only two. An extra short syllable gives a trochaic ending to the second and fourth lines of each stanza, and also to l. 17, 20.

6. **sum**. Cp. Shakespeare in No. 17. 12, "all thy sum of good."

12. Cp. Tennyson, Elaine's song in *Idylls of the King*:

"Love, art thou sweet? then bitter death must be.

Love, thou art bitter; sweet is death to me.

O Love, if death be sweeter, let me die."

9. *Crabbed Age and Youth*

FROM *The Passionate Pilgrim* (see introductory note to No. 7). There is no real evidence as to the authorship, but in the absence of other claimants it is generally attributed to Shakespeare. It is a charming example of light-hearted Elizabethan pastoral, as fresh to-day as when it was written, so that we think of the singer not as one who died three hundred years ago, but as a "happy melodist, unwearied, For ever piping songs for ever new."

Metre.—Trochaic lines of irregular length. The first word, "Crabbed," is to be read as a dissyllable. The lines are mostly of three feet, the last foot often shortened to a single long syllable. Four lines have four accents instead of three.

1. **crabbed**. For the origin of this epithet, cp. 'dogged.' "The primary reference was to the crooked or wayward gait of the crustacean, and the contradictory, perverse, and fractious

disposition which this expressed. . . . Literal senses of 'cross-grained, crooked,' and 'knotted, gnarled, un-smooth,' applied to sticks, trees and the like, also appear; these react upon the sense in which the word is applied to persons and their dispositions. In later use there is association with the fruit [the wild apple], giving the notion of 'sour-tempered, morose, peevish, harsh'" (*N.E.D.*). The expression *crabbed age* is quoted in *N.E.D.* from Lyly's *Euphues* (1579) and Weever's *Mirror* (1601).

7. **brave**, finely dressed. See note on 'outbraves,' No. 43. 12.

20. **stay'st**, delayest.

10. *Under the greenwood tree*

FROM *As You Like It*, II. v. Sung by Amiens and other courtiers of the banished Duke, the song breathes their delight in the open-air life of the forest of Arden. Jaques, who can "suck melancholy out of a song as a weasel sucks eggs," responds with a stanza to the same tune:

"If it do come to pass
That any man turn ass,
Leaving his wealth and ease
A stubborn will to please,
Ducdame, ducdame, ducdame:
Here shall he see
Gross fools as he,
An if he will come to me."

No. 56, "Blow, blow, thou winter wind," is another of Amiens' songs in the same play.

Metre.—The feet are iambic, except in the fifth line of the stanza, where we have a foot not often used in English verse, the *amphibrachys*, — — —.

1-4. Cp. Pandora's speech in Lyly's *The Woman in the Moone*, III. ii. (quoted by Prof. Baker):

"Wilt thou for my sake go into yon grove,
And we will sing unto the wild bird's note."

1. **greenwood**. This compound (cp. 'greensward') occurs as early as Chaucer. Sir W. Scott uses it as an archaism in his ballad of *The Outlaw*, "To keep the King's *greenwood*," *G.T.*, CCXIII. 28.

7-8. With the sentiment cp. No. 56, "Blow, blow, thou winter wind."

10. Cp. Matthew Arnold, *Empedocles on Etna*:

"Is it so small a thing
To have enjoyed the sun,
To have lived light in the spring,
To have loved, to have thought, to have done."

11. *It was a lover and his lass*

SUNG by two Pages in *As You Like It*, v. iii. "This song seems to have become immediately popular. It was embodied within a few months, at latest, of the appearance of the play, in Thomas Morley's *First Book of Ayres* (1600). It is doubtless Shakespeare's own, being apparently suggested, however, by the song sung by Lodge's Corydon at the wedding feast—a less dainty but not unskilful handling of the same motive" (Prof. Herford). Lodge's song, "A blyth and bonny country lasse," will be found in A. H. Bullen's *Lyrics from the Elizabethan Dramatists*.

We may contrast the tone of another corn-field lyric—Tennyson's "As thro' the land at eve we went, And pluck'd the ripen'd ears." Both are love-lyrics, but the one reflects the temper of Spring, the other the temper of Autumn—the tears that "gather to the eyes In looking on the happy Autumn-fields, And thinking of the days that are no more." The first, it may also be said, reflects the temper of the sixteenth, and the second the temper of the nineteenth century (see also the introductory note to No. 1).

Metre.—Iambic. But the refrain (l. 2) is anapaestic, and in lines 4 and 14, with the rhyme in the middle of the line, the metre is quite lawless.

2. **hey nonino**. This and similar nonsensical refrains to accompany the music are very common in Elizabethan songs. Cp. Nos. 20 and 75.

4. **ring time**. Cp. No. 1. 2, "then maids dance in a ring."

11. Cp. the second stanza of No. 35; Herrick's "Gather ye rosebuds while ye may" (*G.T.*, cviii.); and a song, "Love in thy youth, fair maid, be wise," given in *Lyrics from Elizabethan Song-books* and in *The Golden Pomp*. "Take the present time" is a favourite motto with the Latin poets—*Carpe diem*.

12. *Absence, hear thou this protestation*

JOHN DONNE was born in London, 1573; his mother is said to have been a descendant of Sir T. More. As a young man he travelled in Italy and Spain. He took orders in 1615, was made a royal chaplain by James I., and in 1621 became Dean of St. Paul's. He was the most famous preacher of his day, and died in 1631, with a reputation for saintliness. His poems, which would hardly have helped that reputation, were not published till after his death. They were nearly all composed in his youth. His life was written by Izaak Walton.

This slight lyric, the only composition of Donne's included in *The Golden Treasury*, gives little idea of the really great though perversely directed genius of Donne. That must be judged by such poems as "Go and catch a falling star," *The Relique*, *The Blossome*, or *A Valediction forbidding mourning*. Yet into each of these poems enters an element best described by the Scotch word 'uncanny,' which unfits them for the companionship in which they would here find themselves. Their absence, therefore, is not to be regretted. In default of them, *Present in Absence* illustrates some of Donne's characteristics—his love of abstractions, his fantastical subtleties, and his audacities of rhythm.

5. **mettle**, temper. "Absolutely the same word as *metal*, though the difference in sense is now indicated by a difference in the spelling. The allusion is to the temper of the *metal* of a sword-blade" (Skeat).

6. **settle**, make constant.

10. **mortality**. See note on No. 6. 2.

13. *High-way, since you my chief Parnassus be*

SIR PHILIP SIDNEY, nephew on his mother's side of the famous Earl of Leicester, was born at Penshurst in 1554. He was educated at Shrewsbury School and Christ Church, Oxford, and then went abroad for three years (1572-1575), becoming at Frankfort the friend of Hubert Languet the reformer. In 1575 he appeared at Elizabeth's court, and in this year he made the acquaintance of Penelope Devereux, a girl of fourteen, daughter of the Earl of Essex. There was some talk of a marriage, but in 1581 Penelope was married instead to Lord Rich. In 1583 Sidney married Frances Walsingham, daughter of Elizabeth's Secretary of State. Sidney's *Arcadia* was written in 1580-1, and the *Astrophel and Stella* sonnets probably in 1581-2, though they were not printed until 1591. The *Apologie for Poetry* was also written about 1581. In 1584, on the outbreak of war with Spain, Sidney was appointed Governor of Flushing, and in 1586 he was mortally wounded at the battle of Zutphen. He has always been one of the favourite heroes of the English people, who have loved to imagine him as a knight out of the *Faerie Queene* of his great contemporary and friend, the last surviving representative of mediaeval chivalry.

"Sidney's poetry is singularly unequal; his short life, his frequent absorption in public employment, hindered doubtless the development of his genius. His great contemporary fame—second only, it appears, to Spenser's—has been hence obscured. At times he is heavy, and even prosaic; his simplicity is rude and bare: his verse unmelodious. These, however, are the

'defects of his merits.' In a certain depth and chivalry of feeling, in the rare and noble quality of disinterestedness (to put it in one word), he has no superior, hardly perhaps an equal, amongst our poets; and after or beside Shakespeare's sonnets, his *Astrophel and Stella*, in the editor's judgment, offers the most intense and powerful picture of the passion of love in the whole range of our poetry" (F.T.P.).

How far are the *Astrophel and Stella* sonnets autobiographical? The question has excited so much interest that it can hardly be ignored here, though it must be treated summarily: for fuller discussion the student may be referred to Courthope's *History of English Poetry*, Vol. II. ch. 8; Saintsbury's *History of Elizabethan Literature*; Seecombe and Allen's *Age of Shakespeare*, Vol. I. (1) The highest poetry is seldom true to literal fact. The poet may write out of his personal experience, but he does not tie himself down to it. (2) Some of the sonnets are closely imitated from Petrarch and Desportes. This fact may be held to prove that they were not the spontaneous outcome of passion, but a deliberate exercise of the poetical art. (3) All that we know of Sidney's character makes it improbable that he was the victim of a passion for the wife of another. It is undoubtedly true that in *Stella* he celebrated Penelope, and this after she was married to Lord Rich. The fact of her marriage must have made him realise that he had let the chance of winning her pass irrevocably, and his regret found relief in poetry. To this extent, but not beyond, we may admit the presence of autobiography. (4) Lastly, as in the parallel case of Shakespeare's sonnets, it should be remembered that there may be truth to nature without literal autobiography; and that it is truth to nature which makes the whole value of the sonnets as poetry.

5. *blesséd you . . . blesséd me.* Such verbal antitheses, whether by way of contrast or merely by way of emphasis, are a common characteristic of Elizabethan sonnets. Cp. for example, the whole of No. 34, by J. Sylvester; or Shakespeare in No. 18. 14, or No. 78. 13.

6. Cp. Sidney in No. 32. 1, "My true-love hath my heart and I have his"; and Shakespeare in No. 17. 4, "My soul, which in thy breast doth lie."

14. *Hundreds of years*: "'The very rapture of love,' says Mr. Ruskin; 'a lover like this does not believe his mistress can grow old or die'" (F.T.P.). Cp. the sentiment of No. 18. 1, "To me, fair friend, you never can be old."

With the delicate fancy of the road 'kissing' *Stella's* feet we may compare Virgil's description of the exquisite lightness

of Camilla's tread (*Aeneid*, vii. 808-811) and Tennyson's *Maud*: "For her feet have touch'd the meadows And left the daisies rosy."

In its last line this sonnet suggests another form of poetical composition, the epigram: it is the special characteristic of the epigram that it surprises the reader by an unexpected turn of thought at the end. Here the surprise is light and playful, as in the majority of epigrams; in a lyric of Blake (*G.T.*, CLXXXI.) we have an epigrammatic ending that completely changes the tone of the poem.

14. *Being your slave, what should I do but tend*

SHAKESPEARE'S Sonnets, LVII.

4. **require** (them).

5. **the world-without-end hour**, the hour that seems as if it would never end: the phrase occurs also in *Love's Labour's Lost*, v. ii. 799, "A time, methinks, too short to make a *world-without-end* bargain in."

10. **suppose**, conjecture.

13. **will**, intent: *i.e.* whatever you do he refuses to believe that you intend to do wrong.

15. *How like a winter hath my absence been*

SHAKESPEARE'S Sonnets, xcvii. Sonnets xcvi. and xcix. should be read with this.

5. **time removed**, time of my removal or separation. For 'removed' in the sense of 'separated,' cp. "And grew a twenty years *removed* thing While one would wink," *Twelfth Night*, v. i. 92. The epithet 'removed' properly belongs to the poet, but is transferred to the time of absence.

6. **autumn**. Though autumn is, in a sense, personified in these lines, a capital letter is unnecessary, not merely because 'autumn' is in apposition with 'summer's time,' but for a deeper reason. The personified autumn is not something separate from the phenomena of the season, as is the case with the personifications in eighteenth-century poetry: see the present editor's introductory note to *G.T.*, CLXXXVI., Collins' *Ode to Evening*. There is in this sonnet that complete fusion of the person with the phenomena which we do not get again in English poetry till we reach Keats' *Ode to Autumn*, *G.T.*, CCCIII.

big, pregnant: 'teeming' has the same sense: cp. 'the *childing* autumn' in *Midsummer Night's Dream*, II. i. 111.

7. **prime**, spring; or, more precisely, the climax of Nature's activity in the spring (Wyndham).

10. **hope of orphans**, hope of leaving posthumous offspring (Tyler).

12. **thou away**, 'thou being away,' or 'if thou art away.' The participle is sometimes implied in the case of a simple word, such as 'being.' Cp. *Henry VIII.*, v. i. 106:

"And be well contented

To make your house our tower. *You a brother of us,*
It fits we thus proceed" (Abbott, *S.G.*, § 381).

13. **cheer** did not always imply what we mean by 'cheerfulness.' Originally meaning the face itself, it was used in Shakespeare's time for the expression of the face, good or bad. Cp. "All fancy-sick she is and pale of cheer," *Midsummer Night's Dream*, III. ii. 96. From expressions like "Be of good cheer," common both in Shakespeare and in A.V. of the Bible, 'cheer' itself acquired the meaning of 'good cheer.'

16. *When in disgrace with fortune and men's eyes*

SHAKESPEARE'S Sonnets, XXIX.

2. **beweep**. The prefix *be* is used seemingly to give a transitive signification to verbs that, without this prefix, mostly require prepositions: cp. "Behowls the moon," *Midsummer Night's Dream*, v. i. 379; "I have bewept a worthy husband's death," *Richard III.*, II. 49 (Abbott, *S.G.*, § 438).

3. **bootless**, profitless. From 'boot,' A.S. *bot* = 'profit.' Cp. the expression 'to boot' = 'for gain,' i.e. 'in addition,' and 'What boots it?' = 'Of what profit is it?'

6. **featured**, gifted with features. For the participial form cp. 'unfather'd,' No. 15. 10.

with friends possess, possessing friends. The passive form is curious at first sight, but Shakespeare uses 'to possess' actively = 'to put in possession.' Cp. "Possess us, possess us" (*Twelfth Night*, II. iii. 149) = Put us in possession, inform us; and "Deposing thee before thou wert *possest* [of the throne]" (*Richard II.*, II. i. 107-8) (Abbott, *S.G.*, § 295, 374).

10. **state**, condition. See note on No. 5. 10. Note that *state* is subject to *sings*.

12. **heaven's gate**. Cp. the song in *Cymbeline*, II. iii., "Hark, hark! the lark at heaven's gate sings." Shakespeare seems to have taken this very beautiful expression from Lyly's song, quoted in the note to No. 1. 4. Milton, in his turn, borrowed from Shakespeare: "Ye birds, That singing up to heaven-gate ascend," *Paradise Lost*, v. 198.

17. *O never say that I was false of heart*

SHAKESPEARE'S Sonnets, CIX.

2. **qualify**, abate, weaken. Cp. *Two Gentlemen of Verona*, II. vii. 22, "But *qualify* the fire's extreme rage."

4. Cp. No. 32, "My true-love hath my heart and I have his."

5. **ranged**, roved.7. **just**, 'exact,' a common sense of the Lat. *iustus*. Cp. "a *just* seven-night," *Much Ado*, II. i. 375 (Abbott, *S.G.*, § 14).**exchanged**, changed.10. **blood**, temperament. Cp. *Much Ado*, II. iii., "O, my lord, wisdom and *blood* combating in so tender a body, we have ten proofs to one that blood hath the victory."12. **To leave**=as to leave. *As* is often omitted by Shakespeare after *so* (Abbott, *S.G.* § 281). The omission appears to be specially frequent at the beginning of a line.14. **rose**. The rose is a favourite image in Shakespeare's Sonnets. Cp. the opening of Sonnet 1 :

"From fairest creatures we desire increase,
That thereby beauty's *rose* might never die."

With the thought of the concluding couplet cp. the ending of one of Spenser's *Amoretti* :

"All this world's glory seemeth vain to me,
And all their shows but shadows, saving she."

18. *To me, fair Friend, you never can be old*

SHAKESPEARE'S Sonnets, CIV.

1. For the thought cp. No. 13. 14, "Hundreds of years," and *Antony and Cleopatra*, II. ii. 240, "Age cannot wither her nor custom stale Her infinite variety."4. **shook**. Shakespeare uses both *shook* and *shaked* for *shaken*. Cp. 'the wind-shaked surge,' *Othello*, II. i. 13. So *took* for *taken*, *strove* for *striven* (Abbott, *S.G.*, § 343).6. **In process**, in the march or advance, Lat. *processus*.7. One of the most marvellous lines in English poetry. It does more than *suggest*—it seems to bring with it the throbbing heat and intoxicating perfumes of summer in the hour of her consummated triumph. By what verbal magic this is achieved—the words are simplicity itself—is the unsolved and insoluble mystery of poetry. We may observe, however, that the power

of the line partly depends upon the rhythm : the last five words are monosyllables, and three of the five accents in the line fall on the last three :

Three A'pril p'fumes in three hót Jun'es bur'ned

(See Appendix A on metre for an explanation of this.) Hence the latter part of the line must be read very slowly, and we have time, as it were, to realize the action of the long summer suns steadily, relentlessly burning the perfumes of the spring. Again, the musical quality of the line depends partly on the collocation of vowels—the changes are rung on all the five vowels—partly on the *r* sound that goes rippling through it.

Perhaps the lines in English poetry which, next to these, most wonderfully reproduce the glory of summer are a passage in Matthew Arnold's *Thyrsis*, beginning "Soon will the high mid-summer pomps come on."

8. *which*. The antecedent is 'you.' According to Abbott, *S.G.*, § 266, *which* is less definite than *who*. *Who* indicates an individual (*qui*); *which* a kind of person (*qualis*).

10. *his*, *its*. "*Its* was not used originally in the A.V. of the Bible, and is said to have been rarely used in Shakespeare's time" (Abbott, *S.G.*, § 228).

and no pace perceived, and that too without any pace being perceived. Cp. examples in Abbott, *S.G.*, § 95.

13-14. *thou*, *you*. The change from *thou* to *you* would seem less awkward in Shakespeare's time than it does to us. We may explain it here, partly by euphony—the desire to avoid an unmelodious 'thou wast'—partly by Abbott's rule that "*thou* is often used in statements and requests, while *you* is used in conditional and other sentences where there is no direct appeal to the person addressed" (*S.G.*, § 234).

19. *Like to the clear in highest sphere*

THOMAS LODGE, son of Sir T. Lodge, at one time Lord Mayor of London, was born about 1558, and educated at Merchant Taylors' School and Trinity College, Oxford. In 1588 he published a mythological poem, *Glaucus and Scilla*, in imitation of Ovid. In 1590 appeared *Rosalynde, Euphues' Golden Legacy*, a pastoral romance in the manner of Lyly's *Euphues*. Three years afterwards he published a series of sonnets addressed to *Phyllis*. In later life he seems to have abandoned literature for medicine. He died in 1625.

The two 'Rosalynde' songs in the *Golden Treasury* (Nos. 19 and 71) come from *Euphues' Golden Legacy*, which has a further title to fame as having suggested the plot of Shakespeare's *As You Like It*, and given her name to the heroine of that play.

Lodge himself probably took the name from Spenser's *Shepherd's Calendar*. In the richness of his language and imagery, and in his masterly handling of lyric rhythms, Lodge is one of the most distinguished Elizabethans. Four other songs of his, all of them charming, will be found in Mr. Quiller-Couch's *Golden Pomp*.

"Readers who have visited Italy will be reminded of more than one picture by this gorgeous Vision of Beauty, equally sublime and pure in its Paradisaical naturalness. Lodge wrote it on a voyage to 'the Islands of Terceras and the Canaries'; and he seems to have caught, in those southern seas, no small portion of the qualities which marked the almost contemporary Art of Venice,—the glory and the glow of Veronese, Titian, or Tintoret" (F.T.P.).

The *Blessed Damozel* of the painter-poet D. G. Rossetti may be compared with this poem.

Metre.—The stanzas may be regarded metrically as consisting of 8 octosyllabic iambic lines, rhyming alternately. The fifth and tenth lines of each stanza are of the nature of a musical accompaniment or 'burden.' (See note on No. 3. 6.)

1. **clear**, brightness, clearness. This substantival use is common in the Elizabethans. Cp. Chapman, *Iliad*, i. 458, "Twilight hid the *clear*."

highest sphere, "the crystalline or outermost heaven of the old cosmography" (F.T.P.).

2. **glory**. Another reading is *beauty*.

4. **twines**. Cp. Milton, *Nativity Ode* (G.T., LXXXV. 226), "Nor Typhon huge ending in snaky *twine*"; *Comus*, l. 105, "Braid your locks with rosy *twine*."

5. **Rosaline**. Lodge's spelling of *Rosalynde* has been altered here by Mr. F. T. Palgrave for the sake of the rhyme.

7. **Resembling**. Another reading is *Refining*, in the sense of 'surpassing in refinement of beauty.'

8. **whenas**=when, as 'whereas' in Shakespeare is found in the sense of 'where. Abbott (*S.G.*, § 116) suggests that the superfluous 'as' was added from a desire to give a relative meaning to words interrogative by nature.

12. **Aurora**, the Dawn. Cp. No. 4. 4, "Memnon's mother."

13. **shroud**, covering. The word means (1) that which is cut up—cp. 'shred,' with which it seems to be connected; (2) as here, a garment, covering: cp. No. 62. 5, "My *shroud* of white stuck all with yew"; (3) shelter, protection: cp. Milton, *Nativity Ode*, G.T., LXXXV. 218, "Nought but profoundest Hell can be his *shroud*." The *silver crimson shroud* here seems to be a crimson cloud with a silver lining, glorified by the noonday sun (*Phoebus*).

18. The rhyme recalls another Elizabethan song, given in earlier editions of the *Golden Treasury*, the *Diaphenia* of H. Constable :

“Diaphenia like the spreading *roses*
That in thy sweets all sweets *encloses*.”

Cp. also *Menaphon's Eclogue*, by Greene, which contains many parallels to this poem, *e.g.* : “Her cheeks like ripened *lilies* steeped in wine, . . . Or gorgeous clouds upon the sun's decline.” “Her lips are *roses* over-washed with dew,” “Her neck like to an ivory shining *tower*.” Greene's *Menaphon* was published in 1589, Lodge's *Rosalynde* in 1590.

‘*Roses*’ and ‘*lilies*,’ in connection with the beauty of lip or cheek, are a favourite image with the Elizabethans. Cp. Spenser's lines on Belphoebe (*Faerie Queene*, II. iii.) :

“In her cheeks the vermeille red did show
Like *roses* in a bed of *lilies* shed.”

See also the lovely song, *Cherry-Ripe* (*G. T.*, CXVII.), now generally ascribed to Campion, “There is a garden in her face Where *roses* and white *lilies* blow.”

21. **tower.** The image is suggested by *The Song of Solomon*, IV. 4, “Thy neck is like the tower of David builded for an armoury,” and VII. 4, “Thy neck is as a tower of ivory.” From the same song, V. 13, comes the comparison of the lips of the beloved to *lilies*.

31. **orient**, bright, like the rising sun. *Orient* is a favourite epithet of *pearl* in the Elizabethan poets in this sense ; it may have further carried the connotation of ‘Eastern.’ See note on No. 4. 4.

39. Cp. another poem by Lodge, “Love guides the roses of thy lips” :

“Love in thine eyes doth build his bower,
And sleeps within their pretty shine,
And if I look the boy will lower,
And from their orbs shoot shafts divine.”

Shakespeare may have imitated Lodge in Sonnet CLIII., which tells how Cupid “new-fired” his brand “at my mistress’ eye.”

43. **for a fair there's fairer none.** “If you desire a Beauty, there is none more beautiful than Rosaline” (F.T.P.). *Fair* is also used substantivally in No. 23. 7, “Every fair from fair sometime declines,” where it = “Every fair thing,” and in l. 10 of the same sonnet—“that fair thou owest”—where it means ‘beauty’ in the abstract.

20. *Beauty sat bathing by a spring*

THIS poem appeared in *England's Helicon*, 1600 (see introductory note to No. 7) above the signature *Shepherd Tonie*. The authorship is uncertain, but 'Shepherd Tonie' has been plausibly identified with ANTHONY MUNDAY (1553-1633), a very prolific and versatile writer of plays, pageants, pamphlets, and translations. The book which is supposed to have contained his best lyrical work, the *Sweet Sobbes and Amorous Complaintes of Sheppards and Nymphs in a Fancye* (1583) has not survived. *To Colin Clout*—such is the poem's full title—may have been taken from that volume by the editor of *England's Helicon*.

The same theme of "Beauty bathing" suggested to another Elizabethan poet, Lord Brooke, the famous lines:

"Was it for this that I might Myra see
Washing the water with her beauties white?"

9. **Hey nonny.** Cp. No. 11. 2, and see note on that line.

12. **fond**, foolish: the earlier use of the word, common in Shakespeare and Milton. Gray uses it in this sense (*G.T.*, CLXXVII. 46). "The *fond* complaint," and also in the later sense of 'affectionate' (*G.T.*, CLXXXVII. 89), "On some *fond* breast the parting soul relies."

17. **while**, substantive, 'time'; the original use of the word.

21. *Sweet Love, if thou wilt gain a mcnarch's glory*

A PICTURE that in its exquisite grace and finished perfection recalls the best epigrams of the Greek Anthology. The author is unknown; it is found in John Wilbye's *Madrigals*, 1598.

5. **will** (pierce) through.

8. **thou art woe-begone thee** seems to be a confusion between two constructions, (1) the earlier 'thee is woe-begone,' i.e. 'to thee has woe closed round,' from the obsolete verb 'bego' = 'encompass,' and (2) the later 'thou art woe-begone,' which was already beginning to be used in Chaucer's time. Cp. "My heart doth whisper I am woe-begone me," in a sonnet by T. Watson, the Elizabethan poet.

22. *Weep you no more, sad fountains*

"ANOTHER gracious lyric from an Elizabethan Song-book" (F.T.P.). Mr. F. T. Palgrave took it from W. J. Linton's *Rare Poems*, 1883, but it had been first reprinted by Mr. Arber in his *English Garner*, Vol. iv., 1882. Mr. Arber found it in John Dowland's *Third and Last Book of Songs or Aires*, 1603,

from which book he also gives what seems to be another version of the same poem, beginning "Flow not so fast, ye fountains! What needeth all this haste?"

Metre.—Observe the musical effect of the repetitions at the end of each stanza, and compare the similar effect in three of the songs in Tennyson's *Princess*, "Sweet and low," "The splendour falls on castle walls," and "Ask me no more."

1. **fountains** (of tears), the Greek *πηγαὶ δακρύων*.

2. **What**=for what, why. Cp. "What need we any spur but our own cause?" Shakespeare, *Julius Caesar*, II. i. 123 (Abbott, *S.G.*, § 253).

7. **That**. The antecedent is 'my Sun.'

23. *Shall I compare thee to a summer's day?*

SHAKESPEARE'S Sonnets, XVIII. Spenser had compared his love's smile to a summer's day, in a sonnet given in Mr. Quiller-Couch's *Golden Pomp*, CXXVIII.:

"Likest it seemeth to my simple wit
Unto the fair sunshine in *summer's day*,
That, when a dreadful storm away is flit,
Through the broad world doth spread his goodly ray."

4. **lease**. Cp. No. 78. 5, "Why so large cost, having so short a *lease*, Dost thou upon thy fading mansion spend?" See also note on No. 6. 3, for Shakespeare's employment of legal terms. The same metaphor is found in a sonnet of Daniel:

"In Beauty's lease expired appears
The date of Age, the calends of our death."

5. **eye of heaven**. Cp. "the searching eye of heaven" (=the sun), *Richard II.*, III. ii. 37; "Hide me from day's garish eye," *Il Penseroso* (*G.T.*, CXLV. 141).

8. **untrimm'd**, deprived of its adornment. Cp. *King John*, III. i. 209, "In likeness of a new *untrimmed* bride," which Herford explains as 'disarrayed,' i.e. either 'divested of her wedding-robe' or 'with her hair hanging loose.' *Trim* in Shakespeare means 'dress,' 'adornment,' as also in Gray, *G.T.*, CLIX. 73 and CLXXXII. 29.

10. **fair, beauty**. Cp. the substantival use of τὸ καλόν in the same sense.

owest, ownest. Cp. *Tempest*, I. ii. 407, "This is no mortal business, nor no sound that the earth *owes*." The older form of 'to own' was 'to owen'; the *n* was often dropped in Shakespeare's time, but has since been restored. Abbott, *S.G.*, § 290.

12. **eternal lines**. With this confident prediction of poetic immortality cp. Horace, *Odes*, III. xxx.; Ovid, *Tristia*, III. vii.

51-52. It has been made by lesser poets, as by Shakespeare's contemporary, Daniel, in the sonnet quoted in the next note. For a similar boast, cp. Shakespeare's Sonnets, cvii., "Not mine own fears nor the prophetic soul."

24. *When in the chronicle of wasted time*

SHAKESPEARE'S Sonnets, cvi. A sonnet by Daniel is worth quoting in full for its likeness to this and the preceding one :

Let others sing of Knights and Paladines
In aged accents and untimely words,
Paint shadows in imaginary lines,
Which well the reach of their high wit records :
But I must sing of thee, and those fair eyes
Authentic shall my verse in time to come,
When yet th' unborn shall say, Lo, where she lies !
Whose beauty made him speak, that else was dumb !
These are the arcs, the trophies I erect,
That fortify thy name against old age ;
And these thy sacred virtues must protect
Against the Dark, and Time's consuming rage.
Though th' error of my youth in them appear,
Suffice, they show I lived, and loved thee dear.

It is tempting to find both in Shakespeare and Daniel an allusion to Spenser's *Faerie Queene*, the first three books of which were published in 1590, and the next three in 1596. Shakespeare's reference, if we are right in so describing it, is the more gracious.

1. **wasted**, bygone. Cp. "March is *wasted* fourteen days," *Julius Caesar*, II. i. ; "Till now some nine moons *wasted*," *Othello*, I. iii.

2. **wights**, persons : very common in old English.

5. **blazon**, description. From O.F. *blason*, properly a shield ; then (2) a shield in heraldry, armorial bearings ; then (3) a description or record, especially a record of excellencies. The verb to *blaze* (old infinitive=*blasen*)='to blow (a musical instrument),' so 'to proclaim as with a trumpet,' probably had some influence in giving the subst. its third meaning. Cp. *Much Ado*, II. i. 264, "I think your *blazon* to be true."

8. **master**, are master of.

11. **for**, since. **divining**, prophetic.

13. **which** in Shakespeare is less definite than *who*. "*Who* indicates an individual, *which* a kind of person ; *who* is *qui*, *which* is *qualis*. . . . When the antecedent is personal and plural, *which* is generally preferred to *who*" (Abbott, *S.G.*, § 266).

25. *Turn back, you wanton flyer*

"FROM one of the three song-books of T. Campion, who appears to have been author of the words which he set to music. His merit as a lyrical poet (recognized in his own time, but since then forgotten) has been again brought to light by Mr. Bullen's taste and research (F.T.P.). It should be added that though the modern revival of interest in Campion is mainly due to Mr. Bullen, his poems were first reprinted by Prof. Arber in *An English Garner*, 1882.

THOMAS CAMPION (died 1620), was a doctor of medicine, a scholar and a musician, as well as a poet. In 1602 he published a treatise in which he attacked the "vain titillation of riming." In spite of his theory, his rhymed lyrics are amongst the finest of a period rich in this class of verse. His poems are chiefly contained in the song-books which he published—*A Booke of Ayres* (1601), words by T. Campion, music by Campion and Rosseter; *Two Bookes of Ayres* and *The Third and Fourth Booke of Ayres*, published between 1613 and 1619. This book of the *Golden Treasury* contains eight specimens of Campion's work, and either two or three more are given in *Book II.* (CL., CXLIII.; CXVII., "There is a garden in her face," is probably also by him). Even this large selection by no means exhausts all Campion's lyrics that are undoubtedly of the first rank. Many good judges would probably place the poems beginning, "Kind are her answers," "Now winter nights enlarge," "Never weather-beaten sail," "Follow your saint, follow with accents sweet!" above nearly all the verses here given. All of them are singularly rich in musical charm, the choice product of an age when Music and Poetry were united as they never have been in England since.

Metre.—This becomes quite regular if we follow Mr. Quiller-Couch's admirable conjecture that the two concluding lines should be divided thus:

"Then what we sow

With our lips let us reap, love's gains dividing."

In this way we get two corresponding stanzas:

Lines 1, 2, 4, 5, 7, 8 contain 3 iambic feet with a trochaic ending;

Lines 3, 6 contain 2 iambic feet with a trochaic ending;

Line 10 contains 2 iambic feet, and is unrhymed;

Lines 9 and 11 contain 4 feet with a trochaic ending: in line 11 an anapaest is substituted for an iambus in the first two feet (With our lips | let us réap).

TITLE. *Basia*, a Greek word for 'kisses.'

10. **Hearts**, governed by 'entertaining.'

11. **still**, always, continually.

12. **harvest**. The same metaphor occurs in Campion's "Come, you pretty false-eyed wanton":

"Such a harvest never was
So rich and full of pleasure,
But 'tis spent as soon as reaped,
So trustless is love's treasure."

16. **which**, *i.e.* of which.

19. **swerving** is Mr. A. H. Bullen's conjecture, for the rhyme's sake, for *changing*, the word in the 1601 edition. The use of *swerving* is perhaps confirmed by Shakespeare's use of it in No. 42. 8, "And so my patent back again is *swerving*."

26. *Never love unless you can*

FROM Campion's *Third Book of Airs* (about 1617).

Metre.—We may scan the first four lines of each stanza either as four iambic feet with the first foot reduced to one long syllable, or as three trochees with a concluding long syllable. The general effect is trochaic, so that the second seems a better description. In lines 5 and 6 there is a change to an iambic movement.

5. **discontent**. For the participial force, cp. "determinate" in No. 42. 4, "My bonds in thee are all *determinate*." The later form 'discontented' implies a verb 'to discontent,' formed from the participial adjective 'discontent'; and this verb is used by Campion in No. 79. 8, "Whom hopes cannot delude, Nor sorrow discontent."

6. **straight**, straightway.

14. **themselves retire**, retire themselves. *Retire* is properly an active verb, 'to withdraw' (Fr. *retirer*); the intransitive use arises from the omission of the reflexive pronoun.

15. **hawk**, to hunt game with a hawk; the favourite old English sport of falconry.

27. *On a day, alack the day!*

DUMAIN's song to the "most divine Kate" in *Love's Labour's Lost* (IV. iii.), one of Shakespeare's earliest plays; it also appears in *The Passionate Pilgrim*. The metre may have been suggested to Shakespeare by Barnefield's song (No. 45), "As it fell upon a day," or by a song of Nicholas Breton (*Golden Pomp*, xxxix.):

"In the merry month of May,
In a morn by break of day,

Forth I walk'd by the wood-side
 Whenas May was in his pride :
 There I spyed all alone
 Phyllida and Corydon."

Metre.—This trochaic metre of four accents—*i.e.* three trochees and a concluding long syllable—is the one that Touchstone ridicules in *As You Like It*, calling it "the very false gallop of verses," and offering to rhyme Rosalind thus, "eight years together, dinners and suppers and sleeping hours excepted." In a short poem, such as this or No. 45, the effect of the light rippling melody is charming. In a long poem it would grow monotonous: hence the need for the variations introduced by Milton in *L'Allegro* (*G. T.*, CXLIV.) or Keats in his *Ode on the Poets* (*G. T.*, CCIX.).

Observe the scansion of l. 17: "Thón for | whóm | Jóve would | swéar." "Monosyllables containing diphthongs and long vowels, since they naturally allow the voice to rest upon them, are often so emphasised as to dispense with an unaccented syllable" (Abbott, *S. G.*, § 484).

1. **alack** the day, "Shame or reproach to the day!" Cp. "Woe worth the day." The interjection *alack* is derived from the subst. *lack* in the sense of 'failure,' 'disgrace' (Skeat).

3. **Spied**, espied: without the idea of secrecy that now attaches to the word. **passing**, surpassing, exceeding.

4. **wanton air**. Cp. Herrick's *Dianeme* (*G. T.*, CXIII.):

"Be you no proud of that rich hair
 Which wantons with the lovesick air."

5. **velvet leaves**. Cp. "the summer's *velvet* buds," *Henry V.*, i. ii. 194. When Gray borrowed the epithet (*G. T.* CLXXVII. 27), "O'er Idalia's *velvet* green The rosy-crown'd loves are seen," Dr. Johnson objected to it on the ground that "An epithet or metaphor drawn from Nature ennobles Art; an epithet or metaphor drawn from Art degrades Nature."

6. **'gan**, did. *'Gan* would be more correctly printed without the apostrophe, for it is not a shortened form of 'began,' but the past tense of the O.E. verb *ginnan*, to begin, used as an auxiliary. Another form used by the Elizabethans is *can*, which in this sense has no connection with the verb *can* = 'to be able,' originally 'to know.' *Gan* or *can* is frequent in Spenser and in the ballad-writers.

7. **That**, *i.e.* so that.

9. Cp. Herrick, *To the Western Wind* (*Golden Pomp*, XXXVIII.):

"Sweet western wind, whose luck it is,
 Made rival with the air,

To give Perenna's lips a kiss,
And fan her wanton hair";

and again. *To Electra* (*Golden Pomp*, xcv.):

"No, no, the utmost share
Of my desire shall be
Only to kiss the air
That lately kissed thee."

quoth, said, is properly the past tense of a verb now only found in the compound *be-queath*; it always precedes its pronoun.

12. **thorn**. For the metaphor cp. *Midsummer Night's Dream*, I. i. 77:

"But earthlier happy is the rose distill'd,
Than that which, withering on the virgin thorn,
Grows, lives and dies in single blessedness."

18. **Ethiope**, negress. Cp. *Two Gentlemen of Verona*, II. vi. 26:

"And Silvia—witness Heaven, that made her fair!--
Shows Julia but a swarthy Ethiope."

19. **deny himself for Jove**, seems to combine the notions of (1) deny that he is Jove, (2) renounce the privilege of being Jove.

28. *Forget not yet the tried intent*

SIR THOMAS WYAT is the earliest poet whose work appears in the *Golden Treasury*. He shares with his younger friend, the Earl of Surrey, the honour of founding English lyric poetry. He was born in 1503, entered St. John's College, Cambridge, at the early age of twelve, and took his bachelor's degree in 1518. In 1525 he was in attendance at Henry VIII.'s court, where "he soon became a conspicuous figure, famous for his wit, his learning, his poetical talents, his linguistic attainments, his skill in athletic exercises, his fascinating manners and his handsome person." In 1537 he was sent as ambassador to the court of Spain, and afterwards on another embassy. These were difficult times for courtiers, and Wyatt, though generally a favourite with the king, was twice imprisoned in the Tower. He died at Sherborne in 1542, whilst on a journey. His poems were first printed in *Tottel's Miscellany*, 1557.

Though much of his poetry was closely modelled on the Italians of the fourteenth century, and though he and Surrey have been called "inaugurators of the era of Italian influence," Wyatt exhibits in such lyrics as this and No. 44, originality, concentrated strength and fire of passion.

Metre.—The metrical charm of this, and of No. 44 by the same writer, is largely produced by the opening words being repeated as a refrain. The effect in both cases is to give a certain pleading persistence to the lover's appeal. The use of such refrains was

doubtless suggested to Sir T. Wyatt by the old French forms of verse, such as the *rondel* and the *rondeau*, though his stanzas do not conform exactly to any of the French types. Compare in this respect Sir P. Sidney's ditty, No. 32.

1-2. W. may paraphrase: Forget not the proved constancy of such a devotion as I have purposed.

3. *travail*, wearisome labour. 'Travel' is the same word, though the difference of spelling has come to mark a difference of meaning.

6. *whan*, when. Cp. *than* for *then*, Milton's *Nativity Ode* (*G. T.*, LXXXV. 88).

7. *suit*. Cp. Spenser *Faerie Queene*, VI. x.:

"So well he woo'd her and so well he wrought her
With humble service, and with daily *suit*,
That at the last unto his will he brought her."

9. *assays*, efforts. The word 'assay' has been superseded by the later form 'essay' except in the special sense of the 'assay of metals.' Coleridge uses it as an archaism in *Christabel*, "Deep from within she seems half-way To lift some weight with sick *assay*."

17. *thine own approved*, one proved to be thine own. See note on No. 46. 11.

18. *The which*, *i.e.* which (approved lover). "The question may arise why *the* is attached to *which* and not to *who*. The answer is that *who* is considered definite already, and stands for a noun, while *which* is considered as an indefinite adjective; just as in French we have *lequel* but not *lequi*" (Abbott, *S.G.*, § 270).

29. *O if thou knew'st how thou thyself dost harm*

WILLIAM ALEXANDER (1580?—1640) published in 1604 a volume of sonnets and songs, *Aurora, containing the first fancies of the author's youth*, supposed to have been written whilst he travelled as tutor to the Earl of Argyle. Whether 'Aurora' was a real lady is not known: it would be quite in accordance with the literary practice of the period that she should be imaginary. Alexander helped King James with his metrical translation of the Psalms. In 1621 this King granted Nova Scotia to him by charter, "with almost absolute authority in a country larger than all the king's dominions elsewhere." In the same year he was knighted, and in 1633 he was created Earl of Stirling (or Sterline). "Alexander filled a large and conspicuous space in his generation as scholar, courtier, statesman, coloniser, and poet; he touched national events at many points, and won the not easily won friendship and lofty praise of such men as Drayton

and Aytoun, Habington and Drummond, and Edward Alleyn; and his entire *Workes* were long afterwards read by Milton. He stands above any contemporary Scot, alike in many-sidedness and strenuousness of character" (*D.N.B.*).

2. **prejudge thy bliss**, form a premature decision without proper examination—a prejudice—to the detriment of thy bliss.

7. **in, into**. With lines 7 and 8 cp. No. 17. 3-4, "As easy might I from myself depart As from my soul, which in thy breast doth lie," and the whole of No. 32, "My true-love hath my heart and I have his."

10. **if that** is common in Shakespeare and the Elizabethans where in modern English we say simply *if*. But *if that* appears itself to be a shortened form of expression: Abbott, *S.G.*, § 287 quotes from Chaucer, *Pardoner's Tale*, 375, the fuller form, "*If so were that I might.*"

30. *I saw my Lady weep*

THIS noble song is from John Dowland's *Second Book of Songs or Aires*, 1600. Its authorship is unknown. It is as fine in poetical and musical quality as Campion's best work, and in its reserved strength and lofty passion recalls the style of Shakespeare's sonnets or Drayton's "Since there's no help" (No. 49).

Metre.—Stanzas of six iambic lines with the rhymes arranged *a b a b c c*; the first and fourth lines contain three feet, the others contain five.

3. **keep, keep themselves, dwell**. "Frequent in literary use from about 1580 to 1650; now only colloquial, especially at Cambridge University and in the United States" (*N.E.D.*).

6. **parts, qualities**; the Latin *partes*.

11. **so sweet a sadness**. Cp. Gray's *Hymn to Adversity* (*G.T.*, ccl. 32), "And Pity dropping soft the sadly-pleasing tear."

18. **breeds**. Cp. No. 33. 10, "No looks proceed From those fair eyes but to me wonder *breed*."

31. *Let me not to the marriage of true minds*

THIS, the 116th, is, on the intellectual side, the climax of the whole splendid series of Shakespeare's sonnets. It proves that genius can express even abstract philosophical truth in terms of perfect poetry; whilst the intensity of conviction breathed throughout, and especially in the concluding couplet, convicts those critics of error who find nothing in the sonnets but an exercise in the fashionable accomplishment of the age. (See Appendix C.).

1. **marriage.** The expression is metaphorical: the perfect loyalty of devoted friendship is signified as well as the union of man and wife. Cp. Tennyson, *In Memoriam*, xcvi. Observe the subtly interwoven alliterations of this first stanza: *r* and *l* run throughout the quatrain, *r* occurring 9 times and *l* 14 times. In the first two lines *m* occurs 6 times and *d* 3 times. In lines 2 and 3 *l* occurs 4 times, and the first line opens with *l*. The *d* sound is taken up again in the emphatic 'finds' and 'bends' of lines 3 and 4; the *m* sound in the emphatic 'remover' and 'remove' of line 4.

2. **impediments.** With allusion to the Prayer Book formula, "If any of you know cause or just *impediment* why these two persons should not be joined together in holy matrimony, ye are to declare it."

4. **remover**, one who departs. **remove** (oneself), depart. Cp. *Macbeth*, v. iii., "Till Birnam wood *remove* to Dunsinane."

5. **mark**, sea-mark. Wyndham compares *Coriolanus*, v. iii. 74, "Like a great sea-mark, standing every flaw And saving those that eye thee."

7. Cp. Spenser's sonnet to "My Helice, the lodestar of my life," beginning:

"Like as a ship, that through the Ocean wide
By conduct of some star doth make her way."

8. [the star] whose worth's unknown, etc.: "Apparently, Whose stellar influence is uncalculated, although his angular altitude from the plane of the astrolabe or artificial horizon used by astrologers has been determined" (F.T.P.). "A mystical assertion that, as the unknown worth and occult influence of a star is in excess of the practical service it affords to mariners, so has Love an eternal value immeasurably superior to the accidents of time. . . . Cp. Drayton, *Idea* (1619), Sonnet 43, which first appears in that edition:

"So doth the ploughman gaze the wandering star,
And only rest contented with the light;
That never learned what constellations are,
Beyond the bent of his unknowing sight,"

(Wyndham).

9. **Love's not Time's fool**, i.e. is not at the mercy of time, but the image is characteristically Shakespearean. It is adopted twice by Tennyson in *In Memoriam*: "Thou shalt not be the fool of loss" (iv. 16), "The fools of habit" (x. 12). Cp. "Death's fool," *Measure for Measure*, iii. i. 11; "fools of nature," *Hamlet*, i. iv.; "the fools of time," Sonnet cxxiv. Sonnets cxxiii. and cxxiv. are both on this theme of the superiority of Love to Time.

12. **bears it out.** "*It* is sometimes used indefinitely, as the object of a verb, without referring to anything previously mentioned, and seems to indicate a pre-existing object in the mind of the person spoken of" (Abbott, *S.G.*, § 226). This is the use retained colloquially in such expressions as "to fight *it* out."

edge of doom. Shakespeare's theme is Love enduring till Death; Tennyson's in *In Memoriam* is Love enduring after Death:

"Which masters Time indeed, and is
Eternal, separate from fears:
The all-assuming months and years
Can take no part away from this." (LXXXV.).

13. **upon.** Abbott, *S.G.*, § 191.

14. **nor no.** Such double negatives with an intensifying force are common in Shakespeare. Cp. "Vex not yourself, *nor* strive not with your breath," *Richard II.*, II. i. 3.

32. *My true-love hath my heart, and I have his*

"THIS lovely song appears, as here given, in Puttenham's *Arte of English Poesie*, 1589. A longer and inferior form was published in the *Arcadia* of 1590; but Puttenham's prefatory words clearly assign his version to Sidney's own authorship" (F.T.P.).

Metre.—The metre appears to be a free imitation of the old French rondel, which also, in its early form, consisted of two stanzas of five lines each, with the first line repeated as a refrain in the 5th and 10th. Sir P. Sidney, however, departs from the rule of the rondel that forbids the introduction of fresh rhymes in the second stanza.

1. The conceit of an exchange of hearts is a favourite with Elizabethan poets. Cp. Nos. 17 and 29 in this book; Donne, *The Message* (*Golden Pomp*, CCIX.); Herrick, *To Ænone* (*Golden Pomp*, CCVII.):

"What conscience, say, is it in thee
When I a heart had one,
To take away that heart from me,
And to retain thy own?"

true-love. For the compound cp. No. 35. 2, "O stay and hear! your *true-love's* coming," and Ophelia's song (*Hamlet*, IV. v.):

"How should I your *true-love* know From another one?"

It is said to be a corruption of *troth-love*.

33. *Though others may her brow adore*

FROM a song beginning, "Let not Chloris think, because She hath envassel'd me," in J. Danyel's *Songs for the Lute, Viol, and Voice*, 1606. The author is unknown. The song may be read in Mr. A. H. Bullen's *Lyrics from Elizabethan Song-Books*, but the rest falls considerably below the portion extracted by Mr. F. T. Palgrave.

Metre.—The song as a whole is irregular in its metre, but the extract here given falls into two regular stanzas of five iambic lines, the first two lines rhyming together, and the last three lines rhyming together. The stanza opens with a line of four feet, but the second, third and fifth lines are expanded to five feet and the fourth shortened to two feet. The effect of this simple variation is wonderfully musical.

7. *margin*. A beautiful metaphor from the annotations in the margin of a mediaeval manuscript. Cp. the whole of Drummond's fine sonnet, No. 80, especially the concluding lines :

"Or if by chance we stay our minds on aught,
It is some picture on the margin wrought."

10. *breed*. Cp. No. 30. 18, "Which only *breeds* your beauty's overthrow."

34. *Were I as base as is the lowly plain*

JOSHUA SYLVESTER (1563-1618) was chiefly famous in his own day as the translator into English verse of the lengthy scriptural epics of Du Bartas, a Huguenot writer. Milton read him in boyhood, and so did Dryden; but the latter afterwards stigmatised his epics as 'abominable fustian.' This charming sonnet, the only composition of Sylvester's which is now read, appeared in Davidson's *Poetical Rhapsody*, 1602.

3. *swain* originally meant 'serving-man,' then 'countryman, peasant.' The influence of the conventional pastoral is shown in the use of the word by Elizabethan poets in the sense of 'lover.' Cp. *Two Gentlemen of Verona*, v. iv. 12, "Thou gentle nymph, cherish thy forlorn *swain*." In the 18th century, the word was again much used by the poets in the sense of 'peasant.'

7. *main*. See note on No. 5. 7, "the watery *main*."

8. *whereso'er*, to be scanned here as a dissyllable.

9-12. Cp. the lovely epigram attributed to Plato :

ἀστέρας εἰσαθρεῖς, ἀστὴρ ἐμός. αἶθε γεινοίμαν
οὐρανός, ὥς πολλοῖς ὀμμασιν εἰς σε βλέπω.

("On the stars thou gazest, my Star; would I were heaven, that I might look on thee with many eyes."—Mackail.)

35. *O Mistress mine, where are you roaming?*

SUNG by the Clown in *Twelfth Night* to Sir Toby Belch and Sir Andrew Aguecheek (II. iii. 40). Critics have doubted whether the song is by Shakespeare on the ground that it appeared in Morley's *Consort Lessons*, 1599. *Twelfth Night* was probably written somewhat later than this: its first performance seems to have been at the Middle Temple, Feb. 2, 1602.

Metre.—The general movement is trochaic. Each line has four accents, but in the third and sixth lines the final trochee is shortened to a single accented syllable. The first two lines, of the first stanza only, have an extra unaccented syllable at the beginning.

The exquisite richness of sound in the two splendid opening lines is due partly to the alliteration, largely concealed, of *r* and *m* (seven *r*'s and four *m*'s), partly to the fact that each line rings the changes on all the five vowels. Such triumphs of sound are more characteristic of Shakespeare than of any other Elizabethan, and point to his handiwork here.

2. **true-love**. See note on No. 32. 1.

4. **sweeting** is used for a kind of apple in *Romeo and Juliet*, II. iv. 83, "Thy wit is a very bitter *sweeting*; it is a most sharp sauce." Its use as a term of endearment may be derived from this, but more probably comes direct from the adjective 'sweet.'

11. **Sweet-and-twenty**, explained by the commentators as 'twenty times sweet,' a strong superlative. It seems more natural to regard it as a generalised age, instead of 'one-and-twenty,' 'two-and-twenty.' Cp. Byron, in *G. T.*, CCXII. 3, "the myrtle and ivy of *sweet two-and-twenty*."

12. **a stuff (that) will not endure**, a cloth that will not wear for ever.

36. *Fine knacks for ladies, cheap, choice, brave, and new*

FROM John Dowland's *Second Book of Songs or Aires*, 1600. The third stanza, omitted by Mr. F. T. Palgrave, and certainly inferior to the two first, is still interesting:

"Within this pack pins, points, laces and gloves,
And divers toys fitting a country fair,
But my heart, wherein duty serves and loves,
Turtles and twins, court's brood, a heavenly pair—
Happy the heart that thinks of no removes!
Of no removes!"

The title given by Mr. F. T. Palgrave to the poem—*An Honest Autolytus*—is in allusion to the famous pedlar in *A Winter's*

Tale, one of whose songs, "Lawn as white as driven snow" (IV. iv. 220) may be compared with this. But Shakespeare's Autolycus, like the son of Mercury from whom he took his name, was "a snapper-up of unconsider'd trifles": *this* Autolycus, if his professions are to be believed, is nothing if not 'honest.'

1. **brave**, handsome. See note on No. 43. 12, "outbraves."

2. **money cannot move** me to sell unless I choose. Cp. "Move not" in No. 40. 13.

3. **fair**, market.

10. **orient'st**, brightest. Cp. No. 19. 31, "orient pearl," and see note on No. 4. 42.

37. *When icicles hang by the wall*

THIS winter song is from the last scene of *Love's Labour's Lost*, where it forms the second half of the "dialogue that the two learned men have compiled in praise of the owl and the cuckoo." It is unsurpassed as a realistic presentation of winter scenes from English country life, each described in a few vivid words.

Metre.—The seventh and eighth lines of the stanza should be regarded as forming a single line. Each stanza then consists of eight lines, each of four iambic feet.

2. **blows his nail**, like the poor man in Æsop's fable who displeased his host by first blowing upon his fingers to warm them, and then blowing upon his soup to cool it.

9. **keel**, cool by stirring. Cp. Marston, *What you will*, "Thy brain boils: *keel* it, *keel* it, or all the fat's i' the fire."

11. **saw**, properly 'saying, maxim,' used here for 'moral discourse.' It is connected etymologically with the verb 'to say' and the Icelandic 'saga.'

14. **crabs**, crab-apples. So in *Midsummer-Night's Dream*, II. i. 48:

"In a gossip's bowl In very likeness of a roasted crab."

38. *That time of year thou may'st in me behold*

SHAKESPEARE'S Sonnets, LXXIII. The atmosphere of Spring, Summer, and early Autumn has been reproduced in Nos. 15 and 18 (Sonnets, xcvi. and civ.): this is the sonnet of winter.

4. "This most beautiful image was nearer and more vivid when many great Abbeys, opened to the weather within the memory of men living, were beginning to be ruins ere they were forgotten as 'chantries, where the sad and solemn priests sing.'"
—Wyndham.

8. **Death's second self.** Similarly Shelley makes Death the brother of Night (*G.T.*, CCXXXII.). More often Sleep and Death are represented as brothers, as in Homer, *Iliad*, xiv. 231; Tennyson, *In Memoriam*, LXVIII.; S. Daniel's sonnet in this book, No. 46. 2.

10. **That** used instead of *as* (cp. line 6) because another *as* follows. (Abbott, *S.G.*, § 279).

his, its. See note on No. 18. 10.

39. *When to the sessions of sweet silent thought*

SHAKESPEARE'S Sonnets, XXX.

1. **sessions**, the Court. Wyndham compares *Othello*, III. iii. 140:

"Who has a breast so pure
But some uncleanly apprehensions
Keep leets and law-days, and in session sit
With meditations lawful?"

Cp. also Milton, *Nativity Ode* (*G.T.*, LXXXV. 163), "the world's last session."

See note on No. 6. 3.

1-4. Shakespeare would hardly have subscribed to Tennyson's dislike of sibilants in English verse. This quatrain contains twelve *s* sounds; yet he would be a strange critic who should deny that it is exquisitely musical.

4. Cp. Euripides, Fragment 44 (Nauck), from the *Alexander*, παλαιὰ καινοῖς δακρύοις οὐ χρὴ στένειν, "It befits not to bewail old woes with new tears."

5. **drown.** Cp. "My heart is drowned with grief," 2 *Henry VI.*, III. i.

6. **dateless**, endless. Cp. *Richard II.*, I. iii. 150:

"The sly slow hours shall not determinate
The dateless limit of thy dear exile;
The hopeless word of 'never to return'
Breathe I against thee, upon pain of life."

7. **long-since-cancell'd.** Such compounds are frequent in Elizabethan sonnets. Cp. "the world-without-end hour," No. 14. 5; "long-with-love-acquainted eyes" (Sir P. Sidney), No. 58. 5.

8. **expense**, loss. See note on 43. 6.

sight, *i.e.* sight of persons beloved. So Wyndham, who compares 2 *Henry VI.*, I. i. 32, "Her sight did ravish."

9. **foregone**, past. Cp. Cowley, *Pindaric Odes*, I. iii., "With oblivion's stroke deface Of foregone ills the very trace."

10. **tell**, count. Cp. *Psalm* xxii. 17, "I may *tell* all my bones."

13. **the while**, (in) the (mean) time. *While* was originally a noun meaning 'time' (Abbott, *S.G.*, § 137).

40. *Come, Sleep: O Sleep! the certain knot of peace*

PERHAPS the earliest of the many sonnets written by Elizabethan poets in praise of Sleep. Another of the finest of them is given in this book, No. 46, "Care-charmer Sleep," by S. Daniel. Hardly inferior to this is a sonnet by Drummond of Hawthornden, "Sleep, silence child, sweet father of soft rest" (*Golden Pomp*, CLXXV.). Very beautiful, again, is the invocation in Beaumont and Fletcher's *Valentinian*, v. ii.:

"Care-charming Sleep, thou easer of all woes,
Brother to Death, sweetly thyself dispose
On this afflicted prince; fall like a cloud
In gentle showers; give nothing that is loud
Or painful to his slumbers; easy, light,
And as a purling stream, thou son of Night,
Pass by his troubled senses; sing his pain
Like hollow murmuring wind or silver rain;
In to this prince gently, O gently, slide,
And kiss him into slumbers like a bride."

Every reader will remember the speech of the King in Shakespeare's 2 *Henry IV.*, III. i., and the lines in Coleridge's *Ancient Mariner*, Part v., "Oh Sleep! it is a gentle thing." Cp. also Wordsworth's sonnet, "A flock of sheep that leisurely pass by" (*G. T.*, CCCXIII.).

2. **baiting-place**. Properly meaning a place at which dogs are set on to worry wild animals kept in confinement, 'baiting-place' was early used for a place at which food is given to horses or refreshment taken on a journey. In this second sense Sidney applies it metaphorically here. It is a natural metaphor for a poet to whom the 'highway' was his 'chief Parnassus' (No. 13. 1).

3. **poor man's wealth**. Cp. Horace's *sonnus agrestium Lenis virorum non humiles domos Fastidit* ("gentle sleep spurns not the lowly homes of rustic folk"), *Odes*, III. i. 21.

4. **indifferent**, impartial. Cp. Drummond in the sonnet mentioned above, "*Indifferent* host to shepherds and to kings."

5. **shield of proof**, shield of 'proved' steel, *i.e.* of steel hardened till it can stand a certain trial. Cp. Shakespeare, *Cymbeline*, v. v. 5, "targes of proof"; "armed in proof," *Richard III.*, v. iii. 219.

prease, press.

9-10. With these inducements to sleep contrast what Livy (XXI. 4) says of Hannibal: *Ea [quies] neque molli strato neque silentio accersita; multi saepe militari sagulo opertum humi iacentem inter custodias stationesque militum conspexerunt* ("Repose was wooed neither by a soft couch nor by silence; often he was seen wrapt in his military cloak, lying on the ground amongst the guards and pickets").

11. a **rosy garland**, garland of roses. Cp. Gray's use of "rosy crowned Loves" for "Cupids crowned with roses" in *The Progress of Poesy* (G.T., CLXXVII. 28). The *rosy garland* is an emblem of feasting, in allusion to the Greek custom of wearing a wreath at banquets.

13. **heavy**, slow to move, reluctant—a sense often borne by the Latin *gravis*.

41. *Like as the waves make towards the pebbled shore*

SHAKESPEARE'S Sonnets, LX.

1-4. The slow persistence of the gradually advancing tide is wonderfully reproduced in the steady march of the rhythm. For a similar effect, cp. A. H. Clough's *Say not the struggle nought availeth*:

"For while the tired waves, vainly breaking,
Seem here no painful inch to gain,
Far back, through creeks and inlets making,
Comes silent, flooding in, the main."

4. **sequent**, following. A favourite word with Shakespeare; used also by Milton in *Paradise Lost*, XII. 165, "a sequent king."

5. **nativity**, etc. "When a star has risen and entered on the full stream of light—another of the astrological phrases no longer familiar" (F.T.P.). Cp. No. 31. 7-8. But Mr. Palgrave's note leaves the term *Nativity* unexplained. It is rightly explained by Mr. Wyndham: "*Nativity* is a term of astrology denoting the moment of a child's birth in relation to the scheme or figure of the heavens, particularly of the Twelve Houses, at that moment, and it is employed by Shakespeare, almost invariably, with this connotation:

'My nativity was under Ursa Major.'

Lear, I. ii. 140.

'Thou hast as chiding a nativity
As fire, air, water, earth, and heaven can make,
To herald thee from the womb.'

Pericles, III. i. 32.

'At my nativity
The front of heaven was full of fiery shapes.'

1 *Henry VI.*, III. i. 13."

main. See note on No. 5. 7. Mr. Wyndham thinks that, "though possibly with a secondary echo of the sea-image from the first quatrain, *main of light* means the hollow sphere of the universe filled with light as conceived in Shakespeare's day." He paraphrases the whole stanza: "Life beginning at a point in time within the shining sphere of the heavens, whose aspect is charged with its fate, crawls to maturity only to be thwarted by their baleful powers, and time despoils the worth of his gift."

6. being crown'd. The participle agrees with *Nativity*, or rather with *Life*, understood from *Nativity*.

7. crooked. Mr. F. T. Palgrave interprets literally, "As coming athwart the Sun's apparent course." But *crooked* may mean 'malignant': cp. "If *crooked* fortune had not thwarted me," *Two Gentlemen of Verona*, iv. i. 22; "Envy and *crooked* malice," *Henry VIII.*, v. iii. 44.

eclipses. Cp. Sonnet cvii., "The mortal moon hath her eclipse endured."

9. flourish, bloom. Cp. a life of the Earl of Essex in the Harleian MSS., 1665: "The Earl of Essex was then in the *flourish of his youth*." But the expression *set on youth* used here implies that the *flourish* is something vain and superficial, so that there is at least a suggestion of another meaning which the word bears in Shakespeare, "Poor painted queen, vain *flourish* of my fortune!" (i.e. vain semblance), *Richard III.*, i. iii. 241.

10. parallels, the lines or wrinkles.

11. rarities, rare excellencies.

nature's truth, nature's true handiwork. Cp. *Twelfth Night*, i. v. 257:

"'Tis beauty truly blent whose red and white
Nature's own sweet and cunning hand laid on."

12. but, except.

13. times in hope, future times. Cp. the concluding couplets of Nos. 6 and 23.

42. Farewell! thou art too dear for my possessing

SHAKESPEARE'S Sonnets, LXXXVII. Cp. Sonnet XLIX., "Against that time, if ever that time come." "In the final revulsion the literary glories of poetry [cp. the end of No. 41] are forgotten: it is no more the eternal monument of passion, only its lyric cry. The anguish of the *Farewell! thou art too dear for my possessing* craves no marble record" (Prof. Herford).

Metre.—All the lines except two have the double or feminine ending; no other sonnet of Shakespeare uses it so freely.

2. like enough, (it is) likely enough (that).

4. **determinate**, expired. "The term is used in legal conveying" (Malone). *Determinate* here has its original participial force, *-ate* representing the *-atus* of the Latin participle. Similarly *devote* and *derogate* were originally participial, but afterwards used as verbs and given a fresh participial ending in *d*. See note on No. 26. 5, 'discontent.'

6. **riches**, generally treated as a singular subst. by Shakespeare. This is really correct, for the word is the French subst. *richesse*, wealth, and is so spelt when it first appears in English.

8. **patent**, grant by letters patent. Letters patent = an official document, open (Lat. *patens*), but sealed at the foot, conferring a privilege.

11. **upon misprision growing**. "Either granted in error, or, on the growth of contempt" (F.T.P.). The first explanation agrees better with Shakespeare's use of *misprision* elsewhere. It is true that he once uses it for contempt: "That dost in vile *misprision* shackle up My love and her desert," *All's Well that Ends Well*, II. iii. 159; but *misprision* there implies mistaken contempt, a sense that would be out of place here. Elsewhere *misprision* means simply 'mistake': "Misprision in the highest degree," *Twelfth Night*, I. v. 61; "some strange misprision," *Much Ado*, IV. i. 187. Similarly *misprise* is used in the two senses, 'to mistake' and 'to undervalue wrongfully.' Cp. "Your reputation shall not therefore be misprised," *As You Like It*, I. ii. 192: "You spend your passion on a mispris'd mood," *Midsummer-Night's Dream*, III. ii. 74. On the other hand, *growing* suits the meaning of 'contempt' better than the meaning of 'mistake.'

misprision is from O.F. *mesprise*, a mistake; *mesprendre*, to mistake.

12. **on ... making**. *On* = upon, in consequence of, Abbott, *S.G.*, § 180; *making*, Abbott, *S.G.*, § 372.

43. *They that have power to hurt, and will do none*

SHAKESPEARE'S Sonnets, xciv. "With the tone of this sonnet compare Hamlet's "Give me that man that is not passion's slave," etc. [III. ii.]. Shakespeare's writings show the deepest sensitiveness to passion—hence the attraction he felt in the contrasting effects of apathy" (F.T.P.). Cp. Sonnet cxxix.: "Th' expense of Spirit in a waste of shame," the most terribly powerful of the whole series.

2. Their outward beauty tempts others, but they are themselves unttempted,

6. **expense, loss.** Cp. No. 39. 8, "And moan the *expense* of many a vanish'd sight." From the meaning of 'expenditure' comes the secondary meaning of 'vain expenditure,' 'waste,' 'loss.'

12. **outbraves**, excels in beauty or splendour. So in Gerarde's *Herbal* (1597), "The lilies of the field *outbraved* him." *Brave* in Elizabethan English (like the French *brave*) has the two senses of 'finely-dressed' and 'courageous.' The derivative *outbrave* follows both senses. For the other cp. *Merchant of Venice*, i. ii. 28, "*Outbrave* the heart most daring on the earth."

14. "The line occurs also in the play *King Edward III.* (printed 1596), in a part of the play ascribed by some critics to Shakespeare. We cannot say for certain whether the play borrows from the sonnet or the sonnet from the play" (Dowden). Cp. the Latin proverb, *Corruptio optimi pessima*, "The corruption of the best is worst."

44. *And wilt thou leave me thus?*

SEE introductory note to No. 28. "Renaissance influences long impeded the return of English poets to the charming realism of this and a few other poems by Wyatt" (F.T.P.). It should be remembered, however, that Wyatt himself contributed much to the spread of Renaissance influences in England; and that even in this poem, simple and sincere as it is, they are distinctly traceable.

Metre.—See note to No. 28. Courthope (*History of English Poetry*, II. 57) remarks that Wyatt was doubtless helped to his form by the circumstance that poetry was not yet divorced from music. "Music, as we see from Castiglione's *Courtier*, was a necessary accomplishment for a gentleman. Henry VIII. was passionately fond of it, and almost all Wyatt's love lyrics were composed for the accompaniment of the lute."

4. **grame, grief.** Common in O.E., but long obsolete, till revived by Swinburne and Rossetti.

9. **wealth, wellbeing;** the sense that the word bears in the *Prayer-book*.

11. **for to**, "which is now never joined with the infinitive except by a vulgarism, was very common in early English and Anglo-Saxon, and is not uncommon in the Elizabethan writers. . . . From the earliest period *for to*, like *to*, is found used without any notion or purpose, simply as the sign of the infinitive" (Abbott, *S.G.*, § 152).

16. **neither...nor.** For the redundant negative cp. No. 31. 14, "nor no man ever loved."

45. *As it fell upon a day*

RICHARD BARNEFIELD OF BARNFIELD (1574-1627) was born in Staffordshire and educated at Brasenose College, Oxford. All his published verses were written before he was twenty-five. His later years seem to have been passed in retirement in the country. He was a skilful composer of verse, and has even been compared to Keats for the 'sweetness' of his diction; but the fact that he ceased to write so early is probably evidence that his vein of invention was soon exhausted.

From their inclusion in *The Passionate Pilgrim*, 1599 (see introductory note to No. 7) these melodious lines—as well as a sonnet by Barnfield, "If music and sweet poetry agree"—have often been attributed to Shakespeare. The poem first appeared in Barnfield's *Poems in Divers Humours*, 1598, where, as in *The Passionate Pilgrim*, it runs to 58 lines. The portion printed in *The Golden Treasury*, comprising the first 28 lines of the poem, was reproduced in *England's Helicon*, 1600, where it is ascribed to 'Ignoto.'

Metre.—The trochaic verse of four accents which we have already encountered in No. 27. It seems to have been first used by Sir Philip Sidney in the charming verses that begin:

"In a grove most rich of shade
Where birds wanton music made,
May, then young, his pied weeds flowing,
New perfumed with flowers fresh growing."

There is a strong family likeness between Sidney's poem, Barnfield's, Shakespeare's "On a day, alack the day" (No. 27), and N. Breton's *Phyllida and Corydon* (*Golden Pomp*, xxxix.). Sidney's poem, as the earliest, may justly be credited with having inspired the remaining three; but the chronological order and inter-relationship of these three is uncertain.

1. *fell*, *chanced*.

3. *sitting*, *i.e.* As I was sitting. The 'unrelated participle,' as it is called, is rightly condemned as a slipshod usage in modern English. But those who use it might plead the example of the Elizabethans. Cp. *Midsummer-Night's Dream*, v. i. 21, "Or in the night *imagining* some fear, How easy is a bush supposed a bear."

10. *up-till*, *up-to*, *against*. There are several traces in Shakespeare of the old prepositional use of *till*=*to*. Cp. *Love's Labour's Lost*, v. ii. 494, "We know whereuntil it doth amount"; *Hamlet*, v. i. 81, "*intil* the land."

thorn, hawthorn. Cp. No. 47. 4, "a thorn her song-book making." Cp. also a song by T. Dekker, "O, the month of May" (*Golden Pomp*, VIII.):

"Now the nightingale, the pretty nightingale,
The sweetest singer in all the forest choir,
Entreats thee, sweet Peggy, to hear thy true love's tale:
Lo, yonder she sitteth, *her breast against a brier*."

12. **That**, so that.

14. **teru, teru**, an imitation of the nightingale's note, but with allusion to the classical legend of Philomela, whose persecutions by Tereus caused her transformation into a nightingale (Herford). Cp. Lyly's song quoted in the note to No. 1. 4, "*Jug, jug, jug, jug, tereu*, she cries, And still her woes at midnight rise"; and No. 47. 8, "For *Tereus*' force on her chaste will prevailing."

17. **lively** was very commonly used as an adv. in the seventeenth century—in a life-like manner. Cp. Evelyn's *Diary*, 1659: "A sheet of paper on which was very *lively* painted the thing in miniature."

23. **Pandion**, the father of Philomela.

24. **lapp'd in lead**, wrapt in lead, enclosed in a leaden coffin. Cp. *Macbeth*, I. ii. 54, "Bellona's bridegroom *lapped* in proof (*i.e.* cased in armour) Confronted him."

46. *Care-charmer Sleep, son of the sable Night*

"SAMUEL DANIEL, one of the golden writers of our golden Elizabethan age, now most causelessly neglected. Samuel Daniel, whose diction bears no mark of time, no distinction of age, which has been, and as long as our language shall last will be, so far the language of the to-day and for ever, as that it is more intelligible to us than the transitory fashions of our own particular age" (Coleridge, *Biographia Literaria*, ch. xxii.). Daniel (born near Taunton, Somerset, 1562; died in the same county, 1619) has never been widely read. He did not choose his subjects or style of composition wisely. His most ambitious work was a long historical epic on the civil wars of York and Lancaster; in his tragedies of *Cleopatra* and *Philotas* he was mainly influenced by Seneca, not the best of models. But his *Sonnets to Delia* and *Hymen's Triumph*, with passages scattered about his other poems, entirely deserve the praise of Coleridge; and the lofty simplicity and purity of his thought and expression will always secure for him the affections of those who appreciate such qualities in poetry.

On the subject of this sonnet, see introductory note to No. 40, Sir P. Sidney's sonnet on Sleep. Daniel—as also Fletcher, in

the lines quoted from *Valentinian*—borrowed the expression 'Care-charmer Sleep' from the French, the 'Sommeil chasse-soin' of De Brach and De Baïf (*Secombe and Allen*, i. 16).

2. **Brother to Death.** See note on No. 38. 8. Cp. also *G.T.*, cxxxvii. 3, "sleep, death's image," and Virgil's *Consanguineus Leti Sopor* ("Sleep the brother of Death"), though his Death and Sleep are shapes of terror in the entrance to the lower world, and represent 'drugged sleep' and 'violent death' (*Aen.* vi. 278).

3. **languish**, used as a subst., as in *Romeo and Juliet*, i. ii. 49, "One desperate grief cures with another's *languish*." Verbs were frequently converted into substantives by the Elizabethan poets without the addition of any termination (*Abbott, S.G.*, § 451).

restore the light. To the poet in his misery light has become as darkness; he prays that the darkness may bring back the light by enabling him to forget his sorrow in sleep.

6. There is an echo of this noble line in a sonnet by Drummond: "Look on the woeful shipwreck of my youth."

ill-adventured, foolishly put in danger. Cp. *A.V. of Judges*, ix. 17, "For my father fought for you and *adventured* his life far."

7. **their scorn**, the scorn which they suffer.

8. **night's untruth**, i.e. dreams.

11. **approve**, prove. Cp. No. 28. 17, "thine own *approved*," and *Much Ado*, iv. i. 45, "To knit my soul to an *approved* wanton." On the other hand, in No. 50. 20, 'proved' is used where we now use 'approved.'

13. In allusion to the classical myth of Ixion, who, being invited by Zeus to the table of the gods, waxed insolent, and sought the love of Hera. Zeus fashioned a phantom of cloud in the likeness of the goddess, and deceived Ixion.

47. *The nightingale, as soon as April bringeth*

"THIS song has a fascination in its calm intensity of passion; that 'sad earnestness and vivid exactness' which Cardinal Newman ascribes to the master-pieces of ancient poetry" (*F.T.P.*). We may note the absence from these profoundly moving lines of what Ruskin called 'the pathetic fallacy,' so common in later poetry; not even with the classical legend of Philomela to help him does Sidney make Nature an accomplice in his grief. Similarly, the Earl of Surrey's well-known sonnet,

"The soote season," is entitled *Description of Spring, wherein each thing renews, save only the Lover*, and ends with the couplet :

"And thus I see among these pleasant things
Each care decays, and yet my sorrow springs."

Very similar in tone are two Elizabethan Spring Songs given in *The Golden Pomp*, "Now each creature joys the other," by S. Daniel (c1.), and "The earth late choked with showers," by T. Lodge (c17.).

Metre.—The song is described as written to the tune of an Italian song, *Non credo gia che piu infelice amante*. There are two stanzas of eight lines, each followed by the same four-lined refrain. The lines are iambic with a double or trochaic ending.

4. **thorn**, hawthorn. Cp. No. 45. 10, "Lean'd her breast up-till a thorn."

song-book. Song-books, little books containing words and music printed together, were a notable feature of the Elizabethan age. The most important were those that bear the names of William Byrd, John Dowland, Thomas Morley, and Thomas Campion.

8. **Tereus**, a mythical prince of Thrace, husband of Procne, ravisher of Philomela, the two daughters of the Athenian king Pandion. According to the version of the story followed by most poets, Tereus was changed by the gods into a hawk, Procne into a swallow, and Philomela into a nightingale. Cp. No. 45.

12. **Thy thorn** (is) without.

14. **wroken**, wreaked: cp. 'holpen,' the older form of 'helped.'

15, 16. The construction is somewhat loose. 'She suffering' appears to be the absolute use of the participle—cp. No. 41. 6, "wherewith being crown'd"—but in the next line 'she' is made subject of the verb 'complains.'

18. **me**, for 'myself,' as often in Elizabethan and earlier English.

20. **woe**, adj., = 'sad.' Cp. No. 60. 7, "He was glad, I was woe." The use survives in Scottish dialect: cp. *G. T.*, cxcvi. 27, "How fond to meet, how wae to part."

23. With the antithesis of this refrain, cp. the beautiful lines of a seventeenth-century poet, William Browne of Tavistock :

"May ! Be thou never graced with birds that sing,
Nor Flora's pride !
In thee all flowers and roses spring,
Mine only died."

48. *Take, O take those lips away*

FROM *Measure for Measure*, IV. i. The song is also found in Fletcher's play of *The Bloody Brother*, 1639, followed by another but distinctly inferior stanza. As *Measure for Measure* was published in 1623, and probably written as early as 1603, we may assume, though we cannot prove, that the original and perfect stanza was Shakespeare's. It would hardly be possible to find a stanza that conveys more of the indefinable magic and romance of poetry in simple words, whether we think of the exquisite imagery of the fourth line or the effect of the pathetic repetition in the concluding couplet.

4. Morning, beholding the eyes of the beloved, mistakes them for the sun. The hyperbole has many parallels in Elizabethan poetry. Cp. No. 19. 6, "Her eyes are sapphires set in snow, Resembling heaven by every wink"; No. 22. 5, "My Sun's heavenly eyes"; No. 50, "Follow thy fair sun, unhappy shadow."

7. *Seals of love*. Cp. a song, "My love bound me with a kiss," in A. H. Bullen's *Lyrics from Elizabethan Song-Books*:

"Yes, she knows it but too well,
For I heard when Venus' dove
In her ear did softly tell
That kisses were the seals of love."

49. *Since there's no help, come let us kiss and part*

MICHAEL DRAYTON was born in Shakespeare's county of Warwickshire in 1563, and died in 1631. He published a collection of fifty-one sonnets, *Idea's Mirror*, in 1594. They seem to have been addressed to a real lady who lived in the same county, near the river Anker; probably, as Prof. Courthope has shown, the Countess of Bedford. His most ambitious poetical works were *The Baron's Wars*, *England's Heroical Epistles*, and *Poly-Olbiion*, the last-named being a poetical description of England in thirty books. But he is chiefly remembered now by his splendid *Ballad of Agincourt* ("Fair stood the wind for France"), his *Nymphidia*, and this magnificent sonnet, which was inserted in the *Idea* series in the 1619 edition.

"That wonderful sob of supplication for which Drayton is chiefly remembered" (G. Wyndham). Rossetti, himself a great sonnet-writer, thought this one of the five or six greatest sonnets in the language. It is worthy, in strength and passion and nobility of expression, to stand beside the best of Shakespeare's. With the epigrammatic 'surprise' of the conclusion we may compare the ending of No. 55 in this book, *A Renunciation*, and of Blake's *Cradle Song* (G. T., CLXXXI.).

Metre.—Observe the double or feminine ending of the concluding couplet. It is used with very similar effect by Shakespeare in No. 42, and was imitated by Keats in his sonnet, *The Human Seasons* (G. T., CCCXXXIII.).

4. **cleanly.** The sense of 'completely' comes naturally from the idea of a vessel emptied of its contents so 'cleanly' that not a trace of them remains. Cp. A. V. of *Psalm* lxxvii. 8, "Is his mercy *clean* gone for ever?"

10-12. A wonderful group of statuary. 'Love' and 'passion' are here the same, and 'his' in all three lines is 'love's.'

50. *Follow thy fair sun, unhappy shadow!*

WITH this song may be compared another of Campion's, not less exquisite in imagination and in melody:

"Follow your saint, follow with accents sweet!
Haste you, sad notes, fall at her flying feet!"

It will be found in *Lyrics from Elizabethan Song-Books*, in *The Golden Pomp*, and in the *Oxford Book of Verse*.

The bold appropriation of imagery from the great things of Nature is characteristic of Elizabethan poetry: cp. No. 34. 9-12.

Metre.—Iambic. The musical charm and freshness of the poem are due largely to three simple variations from ordinary metre: (1) the substitution of a single long syllable for the first foot of the first line of the stanza, (2) the shortening of the second and third lines to three feet, (3) the trochaic endings to the first and fourth lines.

11. **As** = 'That.' Abbott, *S.G.*, § 109.

12. **turneth** = 'turn,' plural, the subject being 'beams.' The rhyme may partly be responsible for the singular inflection here, but the terminations 's' and 'eth,' where a plural verb would be expected, are not uncommon in the folios of Shakespeare. They have generally been altered by modern editors, except where rhyme or metre has made alteration difficult (Abbott, *S.G.*, §§ 333-4).

20. **proved**, approved. See note on No. 46. 11, 'approve.'

51. *O me! what eyes hath Love put in my head*

(Shakespeare's Sonnets, CXLVIII.)

4. **censures**, 'judges' (F.T.P.). Cp. Polonius' counsel in *Hamlet*, I. iii. 69, "Take each man's *censure*, but reserve thy judgment," and Pope, *Essay on Criticism*, "Ten *censure* wrong for one who writes amiss."

8. The reading of some editors—"Love's eye is not so true as all men's 'No'"—as if 'eye' were a pun on 'Ay,' is a singularly infelicitous emendation of the reading in the original Quarto rightly retained by Mr. F. T. Palgrave. At the same time it must be admitted that such puns were more highly esteemed by the Elizabethans than by the moderns. Compare, for example, the whole of Sonnet v. in Drayton's *Idea*, "Nothing but No and I, and I and No."

52. *Sleep, angry beauty, sleep and fear not me*

FROM Campion's *Third Book of Airs* (about 1617). "Exquisite in its equally-balanced metrical flow" (F.T.P.).

7. *secure*, in its etymological sense of 'free from care.' Lat. *securus*.

53. *While that the sun with his beams hot*

"JUDGING by its style, this beautiful example of old simplicity and feeling may, perhaps, be referred to the earlier years of Elizabeth" (F.T.P.). It is found in William Byrd's *Songs of Sundry Natures*, 1589, from which it was reproduced in *England's Helicon*, 1600.

At its best, pastoral poetry is still conventional. The shepherds are not real—only pictured shepherds in a pictured Arcadia. But if we once yield ourselves to the convention, nothing could well be more charming than the sweet simplicity of this ditty. For another example of the pastoral, see No. 7.

Metre.—Iambic, except in lines 7 and 8, where the substitution of an unusual foot, the amphibrachys ("one syllable long, with one short at each side," — — —), gives a delightful flute-like melody.

3. *late*, adv., lately.

21. *was leapt*, had leapt. The use of the auxiliary *be*, where we use *have*, with intransitive verbs, is common in Shakespeare. Cp. "the king himself is *rode* to view their battle," *Henry V.*, iv. iii. 1 (Abbott, *S.G.*, § 295).

28. *passing glad*. Cp. No. 27. 3, "passing fair."

54. *The sea hath many thousand sands*

FROM Robert Jones' *The Muses' Garden of Delights*, 1610. The tone of the poem will recall to the classical student an exquisite elegy of Propertius, III. iii., *Quicumque ille fuit puerum qui pinxit Amorem*.

12. (That) he was a prophet (who) told thee so.

13. **Cassandra**, in Greek mythology, was the fairest of the daughters of Priam, king of Troy. For the promise of her love, Apollo conferred upon her the gift of prophecy; she broke her word, and the god punished her by letting her retain the gift, but depriving her of the power of making her hearers believe her. Her utterances were therefore laughed to scorn as the ravings of a mad woman (Seyffert).

55. *Thou art not fair, for all thy red and white*

FROM Campion and Rosseter's *Book of Airs*, 1601. Two other versions, both of them with Thomas Campion's name attached, are given in the notes to Mr. Bullen's *Lyrics from Elizabethan Song-Books*, p. 219, from the Harleian MSS., circa 1596. A comparison is instructive; for though both of the alternative versions are fine poems, they are both disfigured by extravagances which are entirely absent from what we may regard as the finished production.

1. **red and white**. See note on No. 19. 18.

4. For the sentiment, cp. G. Wither, *The Manly Heart* (G.T., CXXLI.).

7. **nor seek not**. For the double negative, cp. Shakespeare, *Richard II.* II. i. 3, "Vex not yourself, *nor* strive *not* with your breath" (Abbott, *S.G.*, § 305).

8. **were it more divine**, even if it were.

11. **right**, adj., true, real. Cp. "I am a *right* maid for my cowardice," *Midsummer Night's Dream*, III. ii. 302 (Abbott, *S.G.*, § 19).

12. **in despite**, in spite of all that I say. With the 'surprise' of the ending, cp. the last couplet of No. 49, *Love's Farewell*.

56. *Blow, blow, thou winter wind*

SUNG by Amiens in *As You Like It*, II. vii. Compare the more savage mood of King Lear's address to the storm (*King Lear*, III. ii. 1), "Blow, winds, and crack your cheeks! rage! blow!" We may contrast the thought which forms the conclusion of Wordsworth's *Simon Lee* (G.T., CCLXIII.):

"I've heard of hearts unkind, kind deeds
With coldness still returning;
Alas! the gratitude of men
Hath oftener left me mourning."

Metre.—The first six lines are iambic. In the chorus the foot used is the amphibrachys: cp. the chorus of No. 53. Lines 7 and 8 contain four feet, lines 9 and 10 contain two. The first

amphibrachys of line 7 is shortened to a trochee by the omission of the first unaccented syllable, but the omitted syllable would doubtless be represented by a preliminary note of music.

7. **holly**, as an evergreen with bright scarlet berries, is an apt emblem of jollity and hospitality in midwinter.

13. **forgot, forgotten**. Abbott, *S.G.*, § 343.

57. *Come little babe, come silly soul*

"PRINTED in a little Anthology by Nicholas Breton, 1597. It is, however, a stronger and finer piece of work than any known to be his" (F.T.P.). NICHOLAS BRETON (born about 1545, died 1626) was a versatile and prolific writer of prose—essays, dialogues, and romances—and of many kinds of poetry. His best known song has been quoted in the notes to No. 27. "Come little babe, come silly soul," appeared in *The Arbour of Amorous Devices*, by N.B., Gent. It bears a strong resemblance to another and probably earlier poem of uncertain authorship, "Balow, my babe, lie still and sleep!" generally known as *Lady Anne Bothwell's Lament* (*Oxford Book of Verse*, 28). Compare also "Upon my lap my sovereign sits" (*G.T.*, CXXXIV.), now attributed to Richard Rowlands.

1. **silly**, A.S. *sælig*, 'happy': cp. German *selig*. From 'happy' the word came to mean 'innocent,' the sense it bears here: there is also, probably, the notion of 'helpless'—a common meaning in Elizabethan poetry, as in Spenser's "my *silly* bark."

3. **doubt, conjecture**. *dole*, sorrow.

4. **chief**, adv., chiefly.

5. **Lullaby**. The word is from *lull*, an imitative word from the repetition of *lu, lu*, a drowsier form of the more cheerful *la, la*, used in singing (Skeat).

5. **lap, wrap**. Cp. No. 45. 24, "All thy friends are *lapp'd* in lead."

6. **thinks**, intends harm to none.

9. **want'st, lackest**. Cp. Sophocles, *Ajax*, 553:

καίτοι σε καὶ νῦν τοῦτό γε ζήλοῦν ἔχω,
ὁθούνεκ' οὐδὲν τῶνδ' ἐπαισθάνει κακῶν.
ἐν τῷ φρονεῖν γὰρ μηδὲν ἥδιστος βλος.

("And yet even now in this, at least, I can esteem thee happy, that thou perceivest nought of these troubles; for in the absence of feeling life is sweetest." Ajax, recovered from his madness and confronted by the results of it, is addressing his infant son.)

14. **can**, not quite in its original sense of 'have knowledge' or 'have skill,' but still more emphatic than the mere auxiliary.

Cp. *King Lear*, iv. iv. 8, "What *can* man's wisdom In the restoring his bereaved sense?" (Abbott, *S.G.*, § 307).

15, 16. "Obscure: Perhaps, if there be any who speak harshly of thee, thy pain may plead for pity from Fate" (F.T.P.). Or we may take the two lines as constituting the protasis, and the final couplet as the apodosis: "If there be any who speak harshly of thy pain, a pain that might extort pity from Fate, I was the unwilling cause of it."

18. **the time**, adverbially, like 'the while.'

19. The reader of Greek poetry will be reminded by this line and others of the lovely fragment of Simonides descriptive of Danae and the infant Perseus, beginning "Ὅτε λάρνακι ἐν δαίδαλέῃ (Bergk, 37).

36. **sugar'd words**. Cp. *Lady Anne Bothwell's Lament*, referred to above, "When he began to court my love And with his *sugred words* me move," and the well-known passage in Meres' *Palladis Tamia* (1598) about Shakespeare's "sugred sonnets among his private friends."

hath. For the singular, see note on No. 50. 12.

39. **rascal**, from O.F. *rascaille*, was originally a collective noun, meaning the rabble of an army or populace; it then meant (as here) a man of low birth or station. The sense of 'rogue' is derived from this.

40. With the transference of the epithet 'noble' from 'blood and bone' to 'youth'—by the figure which grammarians call hypallage—compare the phrase, "holy and humble men of heart," in the *Benedicite*.

42. **Right**, adv., 'truly,' as in l. 37, "right glad."

43. **rock**, intransitive.

47. **lullaby**, etc., mayst thou have rest in consideration of thy father's nobility.

58. *With how sad steps, O Moon, thou climb'st the skies*

WORDSWORTH was so much charmed by the first two lines that he adopted them as the opening of a sonnet composed in 1806—a very beautiful one, though in an absolutely different vein from Sidney's. Wordsworth's sonnet is concerned only with the moon and the phenomena of the heavens; Sidney's thoughts are occupied with his love far more than with the moon.

5. **long-with-love-acquainted**. For the compound, compare No. 39. 7, "love's long-since-cancell'd woe."

4. **That busy archer**, Cupid.

7. *languish'd*. A modern writer would say 'languishing.' Elizabethan English permitted much licence in the formation of participles and participial adjectives. Cp. "Revenge the jeering and disdain'd (=disdainful) contempt," *1 Henry IV.*, i. iii. 183. See Abbott, *S.G.*, §§ 294, 374.

8. *descries*, "used actively—'points out'" (F.T.P.). Cp. Milton, *Comus*, 141, "And to the tell-tale sun *descrie* Our conceal'd solemnity."

9. *of fellowship*, *i.e.* since we are in the like case.

14. "The last line of this poem is a little obscured by transposition. He means, 'Do they call ungratefulness there a virtue?'" (Charles Lamb).

59. *When thou must home to shades of underground*

FROM Campion and Rosseter's *Book of Airs*. The most splendid of all Campion's poems—hardly to be matched for romantic beauty, as Mr. Bullen says, outside the sonnets of Shakespeare. The mention of 'white Iope' was suggested, as is noted by Mr. Bullen, by Propertius, II. xxviii. :

"Sunt apud infernos tot millia formosarum ;

Pulcra sit in superis, si licet, una locis.

Vobiscum est Iope, vobiscum candida Tyro,

Vobiscum Europe, nec proba Pasiphae."

("There are so many thousand beautiful women in the shades ; let there be one beautiful woman, if it may be so, in the upper world. Iope is with you, and white Tyro, Europe and wanton Pasiphae"). But it is not only the mention of Iope that recalls Propertius. There is something Propertian in the contrast between the untamed spirit of the song and the mould into which it is cast, in the intensity of passion expressed in language that has the restraint of monumental marble.

"It is highly characteristic of Elizabethan lyric that this poem with its solemnly musical verse is a pure fantasia and the close of it patently false" (Seccombe and Allen, *Age of Shakespeare*, I. 62). That the writer has not been 'murdered' in literal fact, since he still lives to recount his woes, is hardly worth pointing out. Probably Messrs. Seccombe and Allen merely intend a warning against the practice, so much abused in the case of Shakespeare and Sidney, of inventing biographical facts out of poetry. But the expression 'patently false' may lead to some misunderstanding. A poem is no more insincere because it does not relate a personal experience of the poet than a picture expressive of passionate devotion would be insincere if the artist had not himself felt such devotion to a particular person.

4. All the beauty of Tennyson's *Dream of Fair Women* seems to be concentrated into this one marvellous line.

5. *finish'd, ended.*

8. *masques and revels.* Similarly associated in Milton's *L'Allegro* (G.T., CXLIV. 127-8), "pomp and feast and revelry, With mask and antique pageantry." *Triumphs* are likewise mentioned in *L'Allegro*, 120, "Where throngs of knights and barons bold, In weeds of peace, high triumphs hold." *Revels* are defined by Minshen as "sports of dancing, masking, comedies, tragedies, and such like, used in the king's house, the houses of court, or of other great personages." *Triumphs* are described in Nares as "public shows or exhibitions, such as masques, pageants, processions." These entertainments were a great feature of Elizabethan life. See Bacon's *Essays*, XXXVII., *Of Masques and Triumphs*.

9. *tourneys* (O.F. *tourney*), a mock-fight, so called from the swift *turning* of the horses in the combat. Cp. Milton, *Il Penseroso*, G.T., CXLV. 118. 'Tournament' is a Latinised form of 'tourney.'

12. For the hyperbole, cp. the second sonnet in Drayton's *Idea* :

"My heart was slain, and none but you and I ;
Who should I think the murder should commit ?
Since but yourself there was no creature by,
But only I, guiltless of murdering it."

60. *Weep not, my wanton, smile upon my knee*

ROBERT GREENE, poet, dramatist, and novelist, was born at Norwich, probably in 1560, and was educated at St. John's College, Cambridge. He belonged to the group of University-educated writers who poured contempt on Marlowe and Shakespeare. His two most famous novels were Arcadian romances after the manner of Lyly's *Euphues*, called *Menaphon* and *Panulosto*. He led a wild life, and died prematurely in 1592 from the effects of a debauch. In *A Groat's Worth of Wit bought with a Million of Repentance* and other pamphlets he expressed contrition for the dissolute career which he had not the moral strength to abandon. His writings, however, are blameless, and his songs are distinguished by a delicate fancy. *Sephestia's Song* is from *Menaphon*, published 1589.

Metre.—The first two lines of each stanza are iambic, the rest trochaic. In the trochaic lines, monosyllabic feet are not infrequent, e.g. Móther's | wág, | prétty | bóy, Like | peárl drops | fróm a | flint.

1. **wanton**, frolicsome creature; a term of endearment. No bad sense necessarily attaches to the word. Cp. Shakespeare, *Henry VIII.*, III. ii. 359, "Like little *wanton* boys that swim on bladders."

2. Cp. the last stanza of Blake's *Cradle Song* (*G. T.*, CLXXXI.).

3. **wag**, "any one ludicrously mischievous, a merry droll." So defined by Johnson, who quotes from Sidney the expression, "Cupid, the wag."

7. **woe**, adj., sad. Cp. No. 47. 20, and note.

16. **That**=so that.

61. *My thoughts hold mortal strife*

1. **hold mortal strife** seems to mean 'are engaged in a struggle between life and death.' See note on No. 5. 4, "mortal rage."

5. **monarchize**. This word, as indeed the whole passage, recalls Shakespeare, *Richard II.* IV ii. 160:

"For within the hollow crown
That rounds the mortal temples of a king
Keeps Death his court, and there the antic sits,
Scoffing his state and grinning at his pomp,
Allowing him a breath, a little scene,
To monarchize . . ."

8. **beauty's rose**. The expression occurs in the opening of Shakespeare's first sonnet:

"From fairest creatures we desire increase,
That thereby *beauty's rose* might never die."

For another echo of Shakespeare in Drummond see No. 4. 39-40 and note.

62. *Come away, come away, Death*

SUNG by the clown in *Twelfth Night*, II. iv. Shakespeare has written his own introduction to it in the exquisite words which he assigns to the Duke:

"O fellow, come, the song we had last night.
Mark it, Cesario it is old and plain;
The spinsters and the knitters in the sun
And the free maids that weave their thread with bones
Do use to chant it: It is silly sooth,
And dallies with the innocence of love,
Like the old age."

Metre.—Doubtless written to a musical air, and without the guidance of definite metrical rules. It is, however, reducible to

rule, with the exception of lines 6 and 8 in each stanza. The first four lines of each stanza are anapaestic :

Come away, | come away | Deáth.
And in sád | cypres lét | me be láid.

Lines 5 and 7 are iambic lines of four feet : in line 15 ("Sad true lover") an anapaest is substituted for the first iambus.

2. **cypres** "or *cyprus*, used by the old writers for *crape*: whether from the French *crepe* or from the island whence it was imported. Its accidental similarity in spelling to *cypress* has, here and in Milton's *Penseroso* [*G.T.*, CXLV. 35, 'sable stole of cypres lawn'], probably confused readers" (F.T.P.). Autolycus mentions *cypres* among his wares, *Winter's Tale*, iv. iv. 220: "Lawn as white as driven snow, *Cypres* black as e'er was crow."

15. **true lover**. The phrase is said to be a corruption of 'troth-lover.' Cp. No. 32. 1, "My true-love."

63. *My lute, be as thou wert when thou didst grow*

3. **immelodious**, a rare poetical variation for 'unmelodious.'

4. **ramage**, 'confused noise' (F.T.P.). More strictly, 'wood song' or 'wild song,' from the French *le ramage d'oiseau*, which in its turn is from Lat. *ramus*, a bough. *Ramage* is used by Gower and Chaucer as an adj. = 'wild.'

6. **wont**, past tense of the verb *to won* (A.S. *wunian*), now used only as a past participle. Cp. Milton, *Nativity Ode* (*G.T.*, LXXXV. 10), "Wherewith he *wont* at Heaven's high council-table To sit."

13. **if that**, where we say simply 'if.' *That* makes the expression more general and indefinite. See Abbott, *S.G.*, § 287.

14. **turtle**, turtle-dove, as in Shakespeare's poem, *The Phoenix and the Turtle*, and in *Song of Solomon*, ii. 12, "The time of the singing of birds is come, and the voice of *the turtle* is heard in our land." The Rev. C. A. Johns, in *British Birds and their Haunts*, says: "There is no melody in the song of the Turtle, as it consists of a single note, a soft, sweet, agitated murmur, continued without pause for a long time, called a 'moan' both by Latin and English poets, not from its being suggestive of pain, but because there is no other word which describes it so nearly.

Nec gemere aëria cessabit Turtur ab ulmo.

Nor shall from lofty elm the Turtle cease to moan.

—Virgil.

... The Latin name ... pronounced 'turr-r tur-r-r' will instantly recall the note to anyone who has heard it. The French name also, 'Tourterelle,' can belong to this bird alone."

still, always.

64. *Fear no more the heat o' the sun*

FROM *Cymbeline*, IV. ii. 258. One of the noblest and most moving dirges in the language. In its chastened sense, rather pathetic than satiric, of the vanity of human pomp in the presence of overmastering Fate, it recalls the temper of Virgil—of the lines about the youthful Marcellus (*Aeneid*, VI.) or Pallas (*Aeneid*, XI.).

With this poem may be contrasted the *Song from Shakespeare's Cymbeline, sung by Guiderius and Arviragus over Fidele, supposed to be dead*, written by W. Collins ("To fair Fidele's grassy tomb"). Collins' dirge is as characteristic of the eighteenth century as Shakespeare's is of the seventeenth.

Metre.—Trochaic. In line 6 of the first stanza, and lines 5 and 6 of the second and third, the addition of an unaccented syllable at the beginning changes the movement to iambic.

4. *ta'en thy wages*. The imagery is biblical, but there is also a close parallel in a beautiful passage of Sophocles, *Antigone*, 820, where the chorus dwell on her strange death, οὔτε φθινάσιν πληγείσα νόσοις | οὔτε ξιφέων ἐπίχειρα λαχούσα ("Neither smitten by wasting diseases, nor having *ta'en the wages of the sword*"—i.e. the soldier's reward, a violent death).

5. *Golden*, 'glancing like gold,' 'brilliant.' Cp. the first line of an ode by Gray, 'Now the *golden* morn aloft waves her dew-bespangled wing' (*G. T.*, CLII.). Readers of Horace will recall the application of the epithet *aurea* to Pyrrha in *Odes*, I. v. 9, in the lines paraphrased by Sir Stephen de Vere:

"Basks in thy sun, nor doubts that he alone
Shall ever call thy *golden* grace his own,
Heedless of treacherous gales, and love not tried."

With 'golden lads and girls,' cp. the French *Jeunesse dorée*. *Golden* is often used by the poets in the more general sense of 'precious,' 'delightful,' as by Keats in *G. T.*, CCIX. 21, "Tales and *golden* histories Of heaven and its mysteries."

6. Cp. *Genesis*, iii. 19, "Dust thou art, and unto dust shalt thou return." Hamlet's imagination—considering the matter 'too curiously,' as Horatio says—traces "the noble dust of Alexander till he finds it stopping a bung-hole." See *Hamlet*, v. i. 223-240.

11, 12. Cp. the first stanza of Shirley's poem, "The glories of our blood and state" (*G. T.*, XCII.).

14. *thunder-stone*, *thunder-bolt*. Meteoric stones are popularly identified with thunder-bolts.

18. **Consign**, in the etymological sense of 'seal,' Lat. *con-signare*.

Consign to thee=seal the same contract with thee, add their names to thine upon the register of death (Steevens).

65. *Full fathom five thy father lies*

SUNG by Ariel in *The Tempest*, I. ii. It follows "Come unto these yellow sands" (No. 3 in this book). "The musical setting of this song by R. Johnson, probably that used in the original performance, is still extant in Wilson's *Cheerful Ayres or Ballads*, 1660. Johnson composed in 1610 the music for Middleton's *The Witch*" (Herford).

Metre.—See introductory note to No. 3.

66. *Call for the robin-redbreast and the wren*

JOHN WEBSTER (dates of birth and death uncertain: *D.N.B.* gives conjecturally 1580-1625) was a dramatist whom some critics have regarded as second only to Shakespeare in tragic power. His chief tragedies are *The White Devil* (published 1612) and *The Duchess of Malfi* (first performed about 1616). The plot of *The White Devil*—from which this funeral dirge is taken—was drawn from an Italian romance.

"I never saw anything like this funeral dirge, except the ditty which reminds Ferdinand of his drowned father in *The Tempest*. As that is of the water, watery; so this is of the earth, earthy. Both have that intenseness of feeling which seems to resolve itself into the element which it contemplates" (Charles Lamb, *Specimens of English Dramatic Poets*).

1. For other references to the popular belief about the good offices of the robin to the dead, familiar to all through the nursery story of the Babes in the Wood, see Collins' *Song from Shakespeare's Cymbeline*:

"The redbreast oft at evening hours
Shal kindly lend his little aid,
With hoary moss and gathered flowers,
To deck the ground where thou art laid."

In the 1751 edition of Gray's *Elegy* appeared the stanza, omitted from subsequent editions:

"There scattered oft, the earliest of the year,
By hands unseen, are showers of violets found;
The redbreast loves to build, and warble there,
And little footsteps lightly print the ground."

5. **dole**, lament.

10. **them**, *i.e.* men,

67. *If thou survive my well-contented day*

(Shakespeare's Sonnets, XXXII.)

1. **my well-contented day**, the limit of life with which I am well content.

4. **lover**, friend. The word is more widely used in Elizabethan than in modern English.

5. **bettering**, improvement. So Prospero in *The Tempest*, I. ii. 90, speaks of "the *bettering* of my mind."

7. **Reserve**, keep carefully. Wyndham quotes *Othello*, III. iii. 295 :

"But she so loves the token,
For he conjured her she should ever keep it,
That she *reserves* it evermore about her
To kiss and talk to."

8. **height of**, height attained by, highest achievement of.

11. **birth**, offspring. So Bacon (*Essay XXIV.*) speaks of "Innovations, which are the *births* of Time."

12. **equipage**, equipment. This sense of the word survives in the military phrases 'field equipage,' 'siege equipage.' Cp. Milton's *Sonnet to Sir Henry Vane* :

"Then to advise how war may, best upheld,
Move by her two main nerves, iron and gold,
In all her *equipage*."

68. *No longer mourn for me when I am dead*

(Shakespeare's Sonnets, LXXI.)

Cp. Christina Rossetti's beautiful song :

"When I am dead, my dearest,
Sing no sad songs for me."

2. **Sullen bell**. Cp. 2 *Henry IV.*, I. i. 102, "a *sullen bell*, Remember'd tolling a departed friend."

8. **woe**, adj., sad. Cp. No. 47. 20, "Since wanting is more *woe* than too much having," and No. 60. 117, "He was glad, I was *woe*."

10. **compounded ... clay**. Cp. "the brain of this foolish *compounded clay*, man," 2 *Henry IV.*, I. ii. 8; and "Imperious Caesar, dead and *turned to clay*, Might stop a hole to keep the wind away," *Hamlet*, v. i. 236.

11. **rehearse**, repeat. The word has become 'specialized' in modern usage, and almost entirely confined to the preliminary practising of a musical or dramatic performance.

69. *Tell me where is Fancy bred*

FROM *The Merchant of Venice*, III. ii. Sung whilst Bassanio is choosing between the caskets. Compare a poem attributed to Sir W. Raleigh, *A Poesy to prove Affection is not Love* (Trench, *Household Book of English Poetry*, p. 4), beginning

“Conceit, begotten by the eyes,
Is quickly born and quickly dies.”

Metre.—See introductory note to No. 3.

1. *Fancy*, i.e. ‘Young Love,’ as Mr. F. T. Palgrave rightly interprets it in the title which he has given to the song. Cp. for this sense, “In maiden meditation, fancy-free,” *Midsummer Night’s Dream*, II. i. 164.

5. Cp. Sophocles, *Antigone*, 795, νικᾷ δ’ ἐναργῆς βλεφάρων ἕμερος ἐλέκτρον νύμφας (“Victorious is the clear love-light in the eyes of the fair promised bride”) and the quotations from Greek poets given in Jebb’s note on that passage. Cp. also No. 71. 5, 23, 34.

70. *Lady, when I behold the roses sprouting*

FROM John Wilbye’s *Madrigals*, 1598. “Gracefully paraphrased from an Italian madrigal of Celiano :

Quand’ io miro le rose
Ch’ in voi natura pose ;
E quelle che v’ ha l’ arte
Nel vago seno sparte ;
Non so conoscer poi
Se voi le rose, o sian le rose in voi.

There is another version of this madrigal in Lodge’s *William Longbeard*, 1593” (Mr. A. H. Bullen’s note). The Italian original may be literally rendered thus : “When I behold the roses | That in you Nature places ; | And those that Art | Has shed in your beautiful breast ; | Then know I not how to tell | If you [are] the roses, or if the roses are in you.”

Metre.—Iambic. The last line is scanned as follows :

Whether | the ró | ses bé | your lips | or your lips | the ró | ses.

71. *Love in my bosom, like a bee*

LIKE No. 19, this is from *Euphues’ Golden Legacy*. “Rosalynde’s own madrigal, describing ‘how many a fathom deep she is in love,’ has all the graceful, though effeminate, fancy characteristic of the epigrammatists of Alexandria” (W. J. Courthope, *History of English Poetry*, II. 325).

1. **like a bee.** The simile recurs in the first stanza of another poem by Lodge (Ward's *English Poets*, i. 430):

“Love guides (*v.l.*, guards) the roses of thy lips,
And flies about them like a bee;
If I approach he forward skips,
And if I kiss he stingeth me.”

14. **Strike I my lute,** If I strike my lute. Cp. *Macbeth*, iii. i. 26, “Go not my horse the better, I must become a borrower of the night.”

18. **will ye?** Another reading is *still ye!*

24. **fast it.** This use of *it* with verbs, now only colloquial in such expressions as “fight *it* out,” was common in Elizabethan English. Cp. “Foot *it* featly,” No. 3. 5; “bears *it* out,” No. 31. 12. See Abbott, *S.G.*, § 226.

30. **annoy.** For the substantival use, see note on No. 46. 3, “Relieve my languish.”

33. **bower.** A favourite word with the poets for ‘dwelling,’ ‘abode.’

34. **like of.** Cp. *Much Ado about Nothing*, v. iv. 59, “I am your husband, if you *like of me*.” “The *of* after *to like* is perhaps a result of the old impersonal use of the verb ‘me liketh,’ ‘him liketh,’ which might seem to disqualify the verb from taking a direct object. Similarly ‘it repents me of’ becomes ‘I repent of’” (Abbott, *S.G.*, § 177).

35. **so,** provided that (Abbott, *S.G.*, § 133).

72. *Cupid and my Campaspé play'd*

JOHN LYLY (1554?-1606), educated at Magdalen College, Oxford, is famous as the author of the novel called *Euphues*, published in 1579-1580. The work is tedious to modern readers, but historically interesting in that it set the literary fashion of ‘Euphuism,’ a continual straining after epigram and antithesis, ridiculed by Shakespeare in *Love's Labour's Lost*. Lyly also wrote light plays to be performed at Court by the children's acting companies of the Chapel Royal and St. Paul's. One of these was *Alexander and Campaspe*, produced 1584. The lyric of *Cupid and Campaspe*, founded on a song by the French poet Desportes, is sung in the play by the painter Apelles. Like Lyly's other songs, it does not appear in the original editions of the dramas, but is first found in the collected edition of 1632.

Metre.—The easy freedom with which this is handled is very remarkable, when we remember the probable date of the song. Observe (1) the variety of pauses—especially the absence of any break in sense at the end of several lines, with the extra

emphasis thereby secured for 'play'd,' 'throws,' 'rose'; (2) the difference between verse-accent and sense-accent, as in the first word, 'Cupid.'

1. **Campaspe**, in classical tradition, was a beautiful captive of Alexander the Great. The king gave her to Apelles, who had fallen in love with her as he painted her portrait.

4. **team of sparrows**. Sparrows, doves, swans, and swallows were all sacred to Venus, and were often represented as drawing her chariot. Cp. No. 74. 63. So also Praed in *The Belle of the Ball-Room*:

" Her every look, her every smile,
Shot right and left a score of arrows;
I thought 'twas Venus from her isle,
And wondered where she'd left her sparrows."

7. **On's**, on his.

8. **crystal**, 'fairness' (F.T.P.). But this explanation must not lead us to forget that the metaphor in 'crystal' is as distinct as in 'coral' and 'rose.' Cp. in another song by Lyly, "girls With faces smug and round as pearls."

11. **set**, staked, i.e. put down as a deposit to be forfeited in the event of defeat.

73. *Pack, clouds, away, and welcome day*

THIS bright and breezy song, full of the freshness of morning and the open-air, is well known from Sir Henry Bishop's musical setting. It comes from *The Rape of Lucrece*, 1608, a play by THOMAS HEYWOOD. Little is known of the life of this dramatist, who died about 1649. Lamb admired his work, and gives copious extracts in his *Specimens of the English Dramatic Poets*.

1. **Pack ... away**, an elliptical expression, "Pack up your goods and be off."

4. Cp. Milton, *L'Allegro* (G.T., CXLIV. 41-46):

"To hear the lark begin his flight, . . .
Then to come in spite of sorrow,
And at my window bid good-morrow."

7. **prune**, i.e. pick out superfluous or damaged feathers, as trees are 'pruned' by cutting away superfluous shoots. Cp. *Faerie Queene*, II. iii., "She gins her feathers foul disfigured Proudly to *prune* and set on every side"; *Cymbeline*, v. iv. 118, "His royal bird *Prunes* the immortal wing." The verb *preen*, used of a bird dressing its feathers, appears to be another form of *prune*.

16. **Stare**, starling.

74. *Calm was the day, and through the trembling air*

WRITTEN in London in 1596, this is the last complete poem by EDMUND SPENSER that we possess. It is a 'spousal verse' in honour of "the two honourable and virtuous ladies, the Lady Elizabeth and the Lady Catherine Somerset," and "the two worthie gentlemen, Mr. Henry Gilford and Mr. William Peter, Esquyers." Spenser seems to have invented the word *Prothalamion*, which he gave as title to his poem, to signify "a song preceding nuptials." It is a variation from the Greek *Ἐπιθαλάμιος ὕμνος*, Latin *Epithalamium*, the strain sung in ancient times at the door of the bridal-chamber. Spenser had already written a joyous *Epithalamium* to commemorate his own marriage in 1594. This was in itself a reason for finding a fresh title, as well as the fact that the new poem was written in honour of marriages that had not yet taken place.

Metre.—The *Prothalamion*, like Milton's *Nativity Ode* (G. T., LXXXV.), is divided into regular stanzas of uniform structure. The verse reproduces the smooth melodious flow of 'softly running' water. The rapidity of the movement is helped by the deft interweaving of the rhymes, and of long and short lines, and by the frequent absence of pause from the end of the line. The rhymes may be represented thus: *abba, acdcd, ee f e f f g g*. In stanzas 1, 3, and 7, *b* and *c* are the same.

"Nowhere has Spenser more emphatically [than in the *Prothalamion*] displayed himself as the very poet of beauty: The Renaissance impulse in England is here seen at its highest and purest. The genius of Spenser, like Chaucer's, does itself justice only in poems of some length. Hence it is impossible to represent it in this volume by other pieces of equal merit, but of impracticable dimensions" (F. T. P.). Even the *Prothalamion* is hardly on a sufficient scale to give us an idea of Spenser's genius. But it affords us a glimpse into the world of his imagining—a world of beautiful knights and ladies and lovely landscape—and a pathetic contrast (ll. 5-10, 140) of the real hard world that was to prove still more cruel to the gentle poet in the few years of life that remained to him.

2. *Zephyrus*. See note on No. 4. 33, "Let *Zephyr* only breathe."

3. *spirit*. Spenser doubtless had in mind the etymological meaning, Lat. *spiritus*, 'breath.'

delay=retard, impede; and so, virtually, ward off (Hales).

4. *Titan*, a name for the sun-god in Virgil and Ovid. Often used by Shakespeare, as in *Romeo and Juliet*, II. iii. 4, "And

flecked darkness like a drunkard reels From forth day's path
and *Titan's* fiery wheels,"

glister. Now almost entirely superseded by the form 'glitter.' Cp. *Merchant of Venice*, II. vii. 65, "All that *glisters* is not gold."

5. whom, governed by 'afflict' in l. 9; but the distance between the object and the verb makes it natural for Spenser to supply another and more closely defined object, in accordance with an idiom often found in Greek poetry. Cp. (e.g.) Homer's *Τρῶας δὲ τρώμος αἰνὸς ὑπήλυθε γνῖα* (literally, "Over the Trojans there came a dread trembling, over their limbs").

6. Cp. the impressive picture of the life of a Suitor at court in Spenser's *Mother Hubbard's Tale*, l. 893:

"Full little knowest thou that hast not tried
What hell it is in suing long to bide;
To loose good dayes, that might be better spent;
To wast long nights in pensive discontent;
To speed to-day, to be put back to-morrow;
To feed on hope, to pine with feare and sorrow;
To have thy Prince's grace, yet want her Peeres;
To have thy asking, yet waite manie yeeres;
To fret thy soule with crosses and with cares;
To eat thy heart through comfortless despair;
To fawne, to crowche, to waite, to ride, to ronne,
To spend, to give, to want, to be undonne.
Unhappie wight, born to disastrous end,
That doth his life in so long tendance spend!
Who ever leaves sweete home, where meane estate
In safe assurance, without strife or hate,
Findes all things needfull for contentment meeke,
And will to Court for *shadows vaine* to seek,
Or hope to gaine, himself will a daw trie;
That curse God send unto mine enemy!"

11. Thames. Canto xi. of Book IV. of the *Faerie Queene* is devoted to a description of the marriage of the Thames and the Medway.

12. ruty=rooty, and so fruitful, flower-producing (Hales). The word seems only to occur in Spenser. Might it not mean 'seamed with the tracks of streams'? Chapman has "From hills rain waters headlong fall, That always eat huge *ruts*."

the which. See note on No. 28. 18.

13. painted, in the sense of the Lat. *pictus*, variegated, diversified. Cp. Ovid, *Fasti*, iv. 430, *Pictaque dissimili flore nitebat humus* ("The painted ground shone with diverse flowers").

variable, various. Hales compares the force of the termination *-able* in 'changeable,' 'delectable,' 'peaceable.' So in Latin *penetrabile frigus*=penetrating cold. In modern usage, as in Shakespeare, *variable* has another meaning—changing, inconstant.

15. **bowers.** The word first means 'dwelling' (O.E.); (2) 'a vague poetic word for an idealized abode, not realized in any actual dwelling': cp. No. 71. 33, "And let thy *bower* my bosom be"; (3) an inner apartment, especially a lady's private apartment or boudoir; (4) a place closed in with trees, an arbour. Here it is used in sense (3). Cp. l. 93.

16. **paramours, lovers.** Cp. Spenser's *Shepheards Calendar*, iv. 136-9, where flowers associated with weddings are enumerated:

"Bring hether the Pincke and purple Cullambine,
With Gelliflowres;
Bring Coronations, and Sops-in-wine,
Worne of *Paramoures*."

17. **against**=in opposition to, and hence so as to face, to meet, to provide for the bridal day (Hales). Cp. *Hamlet*, i. i. 158, "Some say that ever, '*gainst* that season comes" (Abbott, *S.G.*, § 142).

21. **thereby**, close at hand.

22. **greenish locks**, as Ovid attributes *caerulei crines*, 'sea-green locks,' to the Sicilian nymph Cyane, *Metamorphoses*, v. 432.

loose untied. Hales quotes Webster's tragedy, *The White Devil*:

"Come, come, my lord, untie your folded thoughts,
And let them dangle *loose as a bride's hair*."

23. **As**, as if. The 'if' is implied in the subjunctive 'had been.' See Abbott, *S.G.*, § 107.

25. **entrailed**, twisted, from O.F. *entreillier*. Also used in *Shepheards Calendar*. "And over them spred a goodly wilde vine *Entrailed* with a wanton ivy twine."

26. **flasket**. A diminutive from *flask*, from the same root as *flagon*. The word is still in use in Cornwall amongst the fishermen for the vessel with which the fish are transferred from the 'seine' to the 'tuck-net' (Hales).

27. **feateously**, elegantly: adverb formed from the O.E. adj. *featous*, in its origin the same word as 'factitious,' from the late Lat. *facticius*, made by art, artificial. The word was apparently taken to be a derivative of the adj. *feal*, and approximated to it in sense. Cp. Chaucer, *Prologue*, 157, "Full *fetise* (= elegant, becoming) was hire cloke." See note on No. 3. 5, "featly."

29. Cp. the catalogue of flowers in the passage quoted above (l. 16) from the *Shepherds Calendar*; also Milton's *Lycidas* (*G.T.*, LXXXIX. 134-151); Shakespeare, *Winter's Tale*, iv. iv. 112-129.

33. *vermeil*, the French form of the word, superseded in modern English by *vermilion*, a form also found in Spenser.

34. *posies*, bouquets of flowers. *Posy* is a contraction of 'poesy,' and was first used of the short verses or mottoes engraved on rings: cp. *Merchant of Venice* v. i. 148, "a ring . . . whose *posy* was . . . like cutler's *poetry* Upon a knife, Love me and leave me not." The use of the word for a nosegay seems due to the fact that gifts of flowers had a symbolic meaning.

37. Swans were a very familiar sight on the Thames in Spenser's time, as indeed they are still. "Paulus Jovius, who died in 1552, describing the Thames, says: This river abounds in swans, swimming in flocks, the sight of whom and their noise are vastly agreeable to the fleets that meet them in their course" (Knight's *Cyclopaedia of London*, quoted by Hales).

38. *Lee*, the river that rises near Farnborough in Kent and flows into the Thames at Greenwich.

40. *Pindus*, a lofty mountain in Thessaly, on the borders of Epirus and Macedonia, fabled in ancient times to be the seat of the Muses.

41. *show*, appear. Cp. Shakespeare, *Richard II.*, II. ii. 15:

"Each substance of a grief hath twenty shadows
Which *shows* like grief itself."

43. *Leda*, mother of Castor and Pollux, and of Helen and Clytemnestra, in classical mythology.

45. *nor nothing near*. For the double negative cp. No. 31. 14, "I never writ, *nor no* man ever loved."

55. *Eftsoons*, soon after. Cp. Coleridge, *Ancient Mariner*, l. 12, "*Eftsoons* his hand dropt he." *Eft* = 'aft,' still used as a nautical term, properly 'behind'; it is the positive adverb of which 'after' is the comparative. The *s* in *eftsoons*, as in 'unawares,' 'needs,' is properly the sign of the genitive.

their fill, adverbial; in Lat. grammar it would be called 'accusative of extent.'

56. *all*, adv., altogether in haste, in great haste.

60. *Them seem'd*, impersonal use of the verb with pronoun in the dative, as in 'methinks.'

63. **Venus' silver team.** Cp. Ben Jonson, *Underwoods* :

"See the chariot at hand here of Love,
Wherein my lady rideth !

Each that draws is a swan or a dove,
And well the car Love guideth."

See note on No. 72. 4.

74. **store**, abundance. Cp. Milton, *L'Allegro* (*G.T.*, CXLIV. 121), "With *store* of ladies."

78. **Peneus**, a river of Thessaly, which rises in Mount Pindus, flows through the vale of Tempe, and falls into the gulf of Therma. It is properly trisyllabic, Pēnēūs (Πηνειός).

79. **Tempe's shore**, the shore consisting of Tempe, *i.e.* the river-bank which is the vale of Tempe. Hales compares "Siloa's brook," *Paradise Lost*, i. 11.

85. **trim**. With the adjectival use cp. *L'Allegro* (*G.T.*, CXLIV. 75), "Meadows *trim*." See note on 'untrimm'd,' No. 23. 8.

95. **Of**, from.

couplement, union. *Couple* in the sense of 'join in marriage' occurs frequently in the Elizabethan and other writers; *e.g.* *King John*, III. i. 228, "Married in league, *coupled*, and linked together." Armado in *Love's Labour's Lost* (v. ii. 535) addresses the King and Princess as "a most royal *couplement*" (Hales).

99. **love's dislike**, dislike of love : 'love' is objective genitive.

100. **assoil**, dispel. A Spenserian use of the word. Cp. *Faerie Queene*, IV. v. 30, "In seeking him that should her pain *assoil*." The first meaning is 'absolve from sin.' It is indeed the same word as 'absolve' : O.F. *Dieu assoille* = *Deus absolvat*, "May God pardon."

101. **accord**, bring into accordance. This active sense is now obsolete.

102. **wait upon**, attend. Cp. *Psalms*, cxxiii. 2, "So our eyes *wait upon* the Lord our God"; *Isaiah*, xl. 31, "But they that *wait upon* the Lord shall renew their strength."

board, table. Cp. *As You Like It*, v. iv. 148 :

"Wedding is great Juno's crown :

O blessed bond of *board* and bed !"

Cp. also 2 *Henry VI.*, iv. i. 57, "How often hast thou waited at my cup, Fed from my trencher, kneel'd down at the *board*."

110. **To her**, in tune with her. As in *Paradise Lost*, i. 550 :

"Anon they move

In perfect phalanx to the Dorian mood
Of flutes and soft recorders."

undersong, burden. See note on No. 3. 6.

112. **neighbour**, neighbouring. Cp. *Romeo and Juliet*, II. vi. 27, "Sweeten with thy breath This neighbour air."

120. **'Gan**. See note on No. 27. 6.

121. **shend**, from A.S. *scendan* (cp. Ger. *schänden*), properly means 'to destroy.' So Chaucer in *Man of Lawes Prologue*, 4442:

"For losse of catel may recovered be
But losse of time *shendeth* us, quoth he."

Spenser uses it here for 'overcome' in the sense of 'excel.'

122. **enranged**, placed in order. The form seems to occur only in Spenser. Cp. *Faerie Queene*, III. xii. 5, "After whom marcht a jolly company, In manner of a maske, *enranged* orderly."

128. Spenser was born in London in 1552. He claims to have belonged to the same family as the Spencers of Althorpe in Northamptonshire (*Colin Clout's Come Home Again*, 536).

132. **whereas**, where. Abbott (*S.G.*, § 135) thinks that 'as' was added to give a relative meaning to the originally interrogative adverb *where*.'

"When the order of the Knights Templar was suppressed in Edward the Second's reign, their London estate on the bank of the Thames was given over to the Knights of St. John; by these it was leased to the students of the Common Law, who not finding a home at Cambridge or Oxford were at that time in want of a habitation. At the dissolution of the Religious Orders this arrangement was continued by the Crown, at least for some two-thirds of the estate; the third—what should have been the Outer Temple—was bestowed on a favourite. At a later time, in the reign of James I, the property was given to the lawyers" (Hales).

135. **whilome**, formerly. *-om* or *-ome* is a dative plural inflexion used adverbially, "at a (former) time." *While* is properly a substantive: cp. No. 39. 13, "But if *the while* I think on thee, dear Friend."

wont. See note on No. 63. 6, "Which *wont* in such harmonious strains to flow."

137. "The mansion here spoken of stood in the gardens of what should have been the Outer Temple. It covered the ground where Essex Street now is. The two pillars which still stand at the bottom of Essex Street—those between which you pass in order to reach the river at the Temple Pier—belonged to some part or appurtenance of it. In this 'stately place' the Earl of Leicester was living in 1580; one of Spenser's letters to his friend Harvey in that year is dated from it. Leicester is the 'great lord' mentioned in l. 140. He died in the autumn of

1588. After him the Earl of Essex occupied the house. It was from and in it that, in 1601, he attempted that rash insurrection against the Queen's advisers which involved him in ruin" (Hales).

139. **which**, masc. See note on No. 18. 8, "Since first I saw you fresh, *which* yet are green."

140. **case** is subject, **want** object. For the inversion cp. No. 58. 14, "Do they call virtue there ungratefulness?"

147. The Earl of Essex' capture of Cadiz in 1596 is called by Macaulay (*Essay on Bacon*) "the most brilliant military exploit that was achieved on the Continent by English arms during the long interval which elapsed between the battle of Agincourt and that of Blenheim."

148. **Hercules' two pillars**, the rocks of Calpe and Abyla facing each other on the European and African sides of the Fretum Gaditanum, the Straits of Gibraltar. The rocks were supposed to mark the western limits of the wanderings of Hercules.

154. "Does he mean that *Devereux* (the family name of the Earl of Essex) 'promises' he shall be *heureux*?" (Hales).

157. **Elisa**, Queen Elizabeth.

158. **thy wide alarms**, alarms excited by thee.

159. **Muse**, poet, as in Milton's *Lycidas* (*G. T.*, LXXXIX. 19), "So may some gentle *muse*."

164. **Hesper**, Hesperus, the evening-star.

165. Cp. Milton's description of the 'day-star' (*i.e.* the sun) in *Lycidas* (*G. T.*, LXXXIX. 168-171):

"So sinks the day-star in the ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new-spangled ore
Flames in the forehead of the morning sky."

167. **ensuing**, following.

173. **twins of Jove**, Castor and Pollux, the 'Great Twin Brethren, sons of Jupiter and Leda. In reward for their brotherly love Jupiter set them in the sky as the constellation of the Twins (*Gemini*).

174. **baldric**, belt: from Lat. *balteus*, O.F. *baudre*; "a belt, girdle or sash, of various kinds: sometimes a sword-belt" (Halliwell). The 'baldric of the Heavens' is the Zodiac.

177. **which**, whom. Cp. l. 139, and see note on No. 18. 8.

tide, time. Cp. *Yule-tide* = Christmas-time.

75. *Art thou poor, yet hast thou golden slumbers?*

THE 'golden' hymn of Contentment—the most musical and delightful of the many verses on the theme by poets of this period. Perhaps the closest parallel is a song by R. Greene:

“Sweet are the thoughts that savour of content;
 The quiet mind is richer than a crown;
 Sweet are the nights in careless slumber spent;
 The poor estate scorns fortune's angry frown:
 Such sweet content, such minds, such sleep, such bliss,
 Beggars enjoy, when princes oft do miss.”

We may also compare Sir E. Dyer's well-known poem, “My mind to me a kingdom is”; and the little song in Shakespeare's *Winter's Tale*, iv. iii., “A merry heart goes all the day, Your sad tires in a mile-a!”

THOMAS DEKKER (the dates of his birth and death are uncertain; they are given conjecturally in *D.N.B.* as 1570 and 1641), dramatist and pamphleteer, wrote plays in collaboration with Jonson, Drayton and many others. He helped Massinger with *The Virgin Martyr*, and Ford and Rowley with *The Witch of Edmonton*. He is distinguished among his contemporaries for a certain tenderness and lyrical grace. Charles Lamb said of him that he had ‘poetry enough for anything.’

Metre.—Iambic. In lines 1, 3, 5 the first foot is monosyllabic.

1. **golden.** See note on No. 64. 5, “*Golden lads and girls.*”

slumbers. Compare Horace, *Odes*, III. i. 17-24.

6. **golden numbers,** golden counters, i.e. golden coins.

10. **hey nonny nonny.** For the burden cp. Nos. 11 and 20.

11. **crispéd spring.** Compare Horace's *puræ rivus aquae*, *Odes*, III. xvi. 29:

“Enough for me my little wood, my spring
 Where Zephyr's cooling wing
 Fans the crisp stream; my garden plot
 Whose promised crop deceiveth not:
 The Afric despot knows no happier lot.”

(Trans. by Sir S. de Vere.)

16. **king.** The old paradox of the Stoic philosophers, that ‘the wise man alone is free, and not only free, but even a king’: see Cicero, *Pro Murena*, XXIX. 61. Cp. *G.T.*, CLV., *The Blind Boy*, last stanza; and *G.T.*, CCLXX. 19-23, Shelley's *Stanzas written in Dejection*.

76. *Come, cheerful day, part of my life to me*

FROM Campion's *Two Books of Aires* (about 1613). The thought that sleep cheats us of part of our life finds expression in the ancient fable of Mycerinus, the Egyptian king, beautifully retold (from Herodotus) by Matthew Arnold.

Metre.—We have already made acquaintance with this stately six-lined stanza in two of Campion's poems, Nos. 52 and 55. The heavy spondaic ending ('last night') of the fourth line is peculiarly impressive in its solemn contrast with the swift movement by which the flight of time is typified.

9. *dispossest*, put out of possession, dislodged. Cp. Milton, *Paradise Lost*, VII. 142, "The seat of Deity supreme, us *dispossest*, He trusted to have seized."

10. *feigné death*. Cp. No. 38. 8, "Death's second self"; No. 46. 2, "Brother to Death." Drummond's sonnet to Sleep (*Golden Pomp*, CLXXV.) ends, "I long to kiss the image of my death."

77. *This Life which seems so fair*

WE may compare the lines attributed to Bacon, "The World's a bubble; and the life of Man Less than a span" (*Golden Pomp*, CCXCIX.), paraphrased from a Greek epigram by Posidippus; the last stanza of Herrick's *Corinna's Maying* (G. T., CXVIII.); and the lines by Henry King, "Like to the falling of a star" (*Golden Pomp*, CCXCVIII.).

7. *fix'd there*. The heavy spondaic ending assists the notion of stability.

12. The deliberate harshness of the rhythm and of the repeated 'nought' is admirably adapted to the sense—"Vanity of Vanities, saith the Preacher, all is Vanity." Drummond is a master of such metrical effects.

78. *Poor Soul, the centre of my sinful earth*

SHAKESPEARE'S Sonnets, CXLVI. With the tone of this noble sonnet, cp. one of Matthew Arnold's finest poems, *Palladium*.

1. *earth*, the body. Cp. *Julius Caesar*, III. i.—Antony addressing the body of Caesar—"thou bleeding piece of *earth*," and the phrase, "earth to earth," in the Burial Service.

2. The reading of the Quartos is obviously corrupt:

"My sinfull earth these rebell powres that thee array."

Where no emendation can be certain, the choice lies between (1) supposing, with Mr. F. T. Palgrave, that "My sinful earth"

is wrongly repeated from the previous line and has ousted some such phrase as "Foil'd by," and (2) following Mr. Massey in excising "that thee," and understanding the line as a parenthesis. (1) gives a satisfactory sense, but it is obvious that, if words have dropped out, we can never be sure that we are restoring what Shakespeare wrote. In favour of (2) it may be urged that it inserts nothing: the parenthesis is somewhat harsh and difficult, but this very difficulty may have caused the corruption of the text: and the repetition at the beginning of the line of the words that ended the previous line has its parallels elsewhere—e.g. Sonnet xc.:

"Then hate me when thou wilt; if ever, *now*;
Now, while the world is bent my deeds to cross."

array, adorn. But Dowden and other editors agree that the word is probably here used in a double sense, (1) adorn, (2) beleaguer, afflict. This second meaning is found in Elizabethan writers, and Shakespeare uses *rayed*—though not *arrayed*, unless here—in that sense (*Taming of the Shrew*, III. ii. 54 and IV. i. 3). Mr. Wyndham remarks that an association of the ideas of a 'siege' and of 'outward embellishment' seems suggested, and adds that "Painting thy *outward walls* so costly gay" recalls the "Hang out our banners on the outward walls" of *Macbeth*, v. v.

5. **cost, expense.** The word is taken up from 'costly' in the preceding line.

lease. Cp. No. 23. 4, "Summer's *lease* hath all too short a date." The comparison of human life to a lease recalls a famous line of Lucretius, III. 971: *Vitaque mancipio nulli datur, omnibus usu* ["Life is granted to none in fee-simple, to all in usufruct"] (Munro)].

7. **this excess, i.e. your superfluous expenditure.**

10. **aggravate**, 'add weight to,' the original sense of the Latin *aggravare*, and so 'increase.'

11. **terms divine**, divine periods longer as well as richer than 'hours of dross.' *Term* is properly 'limit,' then 'a limited space or period.'

14. Cp. St. Paul, 1 *Corinthians*, xv. 26, "The last enemy that shall be destroyed is death."

79. *The man of life upright*

"THIS lyric may with very high probability be assigned to Campion, in whose first *Book of Aires* it appeared (1601). The evidence sometimes quoted ascribing it to Lord Bacon appears to be valueless" (F.T.P.).

Compare the Earl of Surrey's paraphrase from Martial, *The Means to attain Happy Life* (Ward's *English Poets*, I. 259); and Sir H. Wotton's *Character of a Happy Life* (G.T., xcvi.). The reader of Horace will recall more than one famous Ode, especially *Integer vitae* (Odes, I. xxii.) and *Iustum et tenacem propositi virum* (Odes, III. iii.).

8. **discontent.** The use of this verb, now almost confined to the past participle, was common in the sixteenth and seventeenth centuries.

19. **book.** Cp. the whole of No. 80.

23. Compare the noble sentences in Cicero's *De Senectute*: *Ex vita ita discedo tamquam ex hospitio, non tamquam e domo; commorandi enim natura divorsorium nobis, non habitandi dedit* ("I part from life as from an inn, not from my home; for Nature has given it to us as a hostelry wherein to sojourn, not as a place to dwell in").

24. Cp. *Epistle to the Hebrews*, xiii. 14, "Here we have no continuing city, but we seek one to come."

80. *Of this fair volume which we World do name*

A NOBLE expression of a thought made familiar to English readers in later times by the lines of Keble (*Christian Year*, Septuagesima Sunday), "There is a Book who runs may read." It was a favourite thought with Lord Bacon, who was fond of quoting from *Ecclesiastes*, iii. 11, "God has set the world in their heart [i.e. in the heart of men], so that no man can find out the work that God maketh from the beginning to the end."

4. **clear**, adv., clearly.

8. **period**, limit.

14. **margin.** Cp. No. 33, 7.

81. *Doth then the world go thus, doth all thus move?*

THERE is real depth of feeling in this expression of the perplexity and despondency that all good men in all ages have sometimes felt in contemplating the apparent injustice of Fate, the continued prosperity of the wicked, the sufferings of the innocent. It is the problem raised in more than one of the Hebrew *Psalms* (e.g. x., lxxiii.) and in the *Book of Job*. Drummond only states the problem in this sonnet: he attempts no solution.

8. **Ply**, in its etymological sense of 'bend'—Fr. *plier*, from Lat. *plico*. Used of a boat *plying* between two ports, it properly conveys the notion of making way against the wind by bending or tacking.

9. **this all**, the sum of things, the Universe.

82. *Tired with all these, for restful death I cry*

SHAKESPEARE'S Sonnets, LXVI. With this protest against "The World's Way" we may compare Ben Jonson's "False world, good night!" (*Oxford Book of Verse*, 190) and Sir W. Raleigh's "Go, Soul, the body's guest" (Ward's *English Poets*, I. 490). The sonnet recalls still more forcibly several famous passages in the plays: Hamlet's "For who would bear the whips and scorns of time" (III. i. 70); the attack of the melancholy Jaques upon "the foul body of the infected world" (*As You Like It*, II. vii.); the speeches of the Prince of Arragon and Bassanio in the *Merchant of Venice*, II. ix. and III. ii. Cp. also the picture of the life of a suitor at Court, quoted from Spenser's *Mother Hubbard's Tale* in the note to No. 74. 6.

2. *as* is used by Shakespeare (without *such*) to signify 'namely': cp. Macbeth, v. iii. 25, "And that which should accompany old age, *As* honour, love, obedience, troops of friends" (Abbott, *S. G.*, § 113).

3. *trimm'd*, dressed, arrayed. See note on No. 23. 8, "By chance, or nature's changing course, *untrimm'd*."

jollity, festivity. Cp. Milton's *Comus*, 100-102:

"Meanwhile, welcome joy and feast,
Midnight shout and revelry,
Tipsy dance and *jollity*."

4. *forsworn*, renounced.

5. *honour*, office, a common meaning of the Lat. *honor*.

6. *strumpeted*, outraged.

8. *limping*, i.e. decrepit. Cp. No. 9. 11, "Youth is nimble, Age is lame." There may be a further notion of the malevolence that is supposed to be associated with deformity.

disabled, undervalued. To 'disable,' properly meaning 'to make incapable,' came to bear the meaning of 'represent as incapable, disparage, undervalue.' Cp. *As You Like It*, IV. i. 34, "Farewell, Monsieur Traveller! . . . *disable* all the benefits of your own country." Apparently we are to pronounce 'disabled' as a quadrisyllable, *disable-ed*. Several emendations have been proposed, but no emendation is necessary.

9. Some have seen in this line—unnecessarily—a reference to the edict of June, 1600, inhibiting plays and playgoers; and have used their interpretation as an argument in fixing the date of the composition of the Sonnets.

11. Through this 'miscalling,' words like *εὐθὺς* in Greek, 'simple' and 'silly' in English, and 'innocent' in Scottish, degenerated sadly in meaning,

83. *Happy were he could finish forth his fate*

ROBERT DEVEREUX, the famous Earl of Essex (1566-1601), has already been mentioned (note on No. 74. 147) as having captured Cadiz in 1596. In 1599 he was made Governor-general of Ireland. Two years later he was condemned for treason and executed. At the trial at Westminster Hall his former friend, Bacon, spoke for the prosecution.

Another version of this poem has so many interesting variations from the one adopted in the text that it is worth giving in full :

“ Happy were he could finish forth his fate
 In some unhaunted desert most obscure
 From all societies, from love and hate
 Of worldly folk ; there might he sleep secure,
 Then wake again, and ever give God praise,
 Content with hips, and haws, and bramble-berry ;
 In contemplation spending all his days,
 And change of holy thoughts to make him merry :
 Where, when he dies, his tomb may be a bush,
 Where harmless robin dwells with gentle thrush.”

Cp. the first stanza of a chanson by Philippe Desportes (1546-1606):

“ O bien heureux qui peut passer sa vie
 Entre les siens, franc de haine et d'envie,
 Parmy les champs, les forests et les bois,
 Loin du tumulte et du bruit populaire ;
 Et qui ne vend sa liberté pour plaire
 Aux passions des princes et des rois !”

Cp. also Pope's youthful poem in praise of Solitude (*G. T.*, CLIV.).

1. **Happy were he could ...**, Happy would he be that could ...
2. **unhaunted**, unfrequented.
4. **secure**, free from care. Cp. No. 52. 7, “*secure she sleeps.*”
5. **Then** (should he) **wake again**.
7. **still**, always.
8. Cp. *St. James*, v. 13, “Is any among you afflicted ? let him pray. Is any merry ? let him sing psalms.”
10. **robin**. Cp. No. 66, “Call for the robin-redbreast and the wren.”

84. *The last and greatest Herald of Heaven's King*

It is by no mere accident—as those who have observed the careful ordering of poems in *The Golden Treasury* will believe—that the

First Book, which began with so light-hearted a strain, ends upon a deeply solemn note. The life of court and camp and bower, rich in music and colour—to what has it led? It is not only the philosopher (No. 81) that is dissatisfied with “the World’s Way”: player (No. 82) and courtier (No. 83) are weary of it too. But these are times when it is hardly possible to spend “silent days” in “harmless joys” (No. 79) or in the study of the book of Nature (No. 80). We have come to the epoch of the fierce struggle between Puritan and Cavalier. Only distant echoes of that conflict reach us in the charmed precincts of *The Golden Treasury*. Here, as it were, the best of both sides meet and understand each other. We close the *First Book* upon Drummond, the Cavalier with the heart of a Puritan. We open the *Second Book* upon Milton, the Puritan with the soul of a Cavalier, in whose *Nativity Hymn* and *Lycidas* the two worlds of Paganism and Christianity, of romance and moral earnestness, are strangely blended and reconciled.

NOTES TO BOOK II.

BY

W. BELL, M.A.

No. I.

ON THE MORNING OF CHRIST'S NATIVITY.

This Ode was conceived very early in the morning of Christmas Day, 1629, when Milton had lately passed his twenty-first year, and was in his sixth academic year at Cambridge. In his sixth elegy, addressed to his friend Charles Diodati, the poet thus alludes to the composition of the Ode :

"Wouldst thou (perhaps 'tis hardly worth thine ear),
 Wouldst thou be told my occupation here?
 The promised king of peace employs my pen,
 The eternal covenant made for guilty men,
 The new-born deity with infant cries
 Filling the sordid hovel where he lies;
 The hymning angels, and the herald star,
 That lead the wise, who sought him from afar,
 And idols on their own unhallowed shore,
 Dashed, at his birth, to be revered no more,
 This theme, on reeds of Albion I rehearse,
 The dawn of that blest day inspired the verse;" etc.
(Cowper's Translation).

In the previous year he had addressed his native language in a Vacation Exercise and expressed his wish to find a subject suited to his muse and to the capabilities of the language—the "reeds of Albion:"

"Yet had I rather, if I were to choose,
 Thy service in *some graver subject* use,
 Such as may make thee search thy coffers round,
 Before thou clothe my fancy in fit sound:
 Such where the deep transported mind may soar
Above the wheeling poles, and at Heaven's door
Look in."

Christ's nativity was that 'graver subject,' which suited the character of his muse so well that the result was what Hallam considered to be perhaps the finest ode in the English language. "A grandeur, a simplicity, a breadth of manner, an imagination at once elevated and restrained by the subject, reign throughout it. If Pindar is a model of lyric poetry, it would be hard to name any other ode so truly Pindaric; but more has naturally been derived from the Scriptures." This mixture of classical and Biblical influences is illustrated in the accompanying notes; the key-note of the poem is struck when Nature, with all the religions of antiquity, is treated as guilty—as representing a fallen world which is to be redeemed by "the mighty Pan."

I. *Introduction.*

1. Occasion of the poem :
 - (a) Time and Purpose of the Nativity, - lines 1-7
 - (b) The manner of it, - - - - - 8-14
2. Poet's address to his Muse :

The Wise Men of the East come to worship
Christ, angels praise him, and hast thou
no offering? - - - - - 15-28

II. *The Hymn.*

1. Guilty Nature fears his coming, - - - 29-44
2. But Peace is his harbinger, - - - 45-52
 - (a) Wars have ceased, - - - 53-60
 - (b) The winds and waters are at rest, - 61-68
 - (c) The stars are fixed "with deep amaze," 69-76
 - (d) The sun withholds "his wonted speed," 77-84
 - (e) The shepherds sit "simply chatting," - 85-92
3. Heavenly Music announces him.
 - (a) The music described, - - - 93-100
 - (b) Its effects on Nature, - - - 101-108
 - (c) Its accompaniments, - - - 109-116
 - (d) Such music never before heard, except
at the Creation of the Universe, - - 117-124

(There is here a skilful transition from the heavenly music to the thought of "the music of the spheres.")
4. What would follow if "the Music of the Spheres" could be heard now, - - 125-148
 - (a) The Age of Gold would return.
 - (b) Vanity would die.
 - (c) Sin would melt away.
 - (d) Hell itself would pass away.
5. Why this is at present impossible :
 - (a) Christ must die on the Cross, - - 149-154
 - (b) The trump of doom must sound, - - 155-162
 - (c) The Last Judgment must be held, when
our bliss will be perfect, - - - 163-166
6. What has actually occurred :
 - (a) The old Dragon is bound, - - - 167-172
 - (b) The heathen Oracles are dumb, and the
gods routed, like ghosts at sunrise :—
 - i. Those of Greece and Rome, - - 173-196
 - ii. Those of Syria, - - - 197-210
 - iii. Those of Egypt, - - - 211-236
 - (c) The Heavenly Babe sleeps attended by
angels, - - - - - 237-244

In 1630 Milton wrote a fragment on *The Passion*, in the opening stanza of which he thus alludes to the Nativity Ode :

“Erewhile of music, and ethereal mirth,
Wherewith the stage of Air and Earth did ring,
And joyous news of Heavenly Infant’s birth,
My muse with Angels did divide to sing.”

From this poem and from the lines *Upon the Circumcision* it has been thought that the poet intended to write a series of Odes on the great festivals of the Christian Church. The reason he gives for having failed to complete that on *The Passion* is as follows : “This subject the author finding to be above the years he had when he wrote it, and nothing satisfied with what was begun, left it unfinished.”

THE VERSE.

The Introduction consists of four stanzas of seven lines—the first six decasyllabic (5*xa*), the seventh an Alexandrine (6*xa*). The same stanza had already been used by Milton in his poem *On the Death of a Fair Infant* (1626), and it is similar to that in which Spenser wrote his *Four Hymns, Ruins of Time*, etc., and Shakespeare his *Lucrece*. But Spenser’s form is decasyllabic throughout, the break between the stanzas being therefore less distinctly marked than in Milton’s poem. The rhyme formula, however, is the same in both, viz. *ababbcc*. The earlier form was used by Chaucer (see *Clerk’s Tale, Troilus and Cresseide*, etc.), and was the favourite measure of the English poets down to the time of Queen Elizabeth ; but it cannot be positively asserted that Chaucer invented it, as it is said to have been used prior to his time by the French poet Machault. In his essay on the language and versification of Chaucer, Tyrwhitt states that “in the time of Gascoigne it had acquired the name of *rhythme royall* [or ‘Rhyme Royal’]; ‘and surely,’ says he, ‘it is a royall kinde of verse, serving best for grave discourses.’” It will be noted that by the arrangement of the rhymes the stanza is made to turn, as on a pivot, on the fourth line, which has three lines on each side of it: this line is “the last of a quatrain of alternate rhymes and first of a quatrain of couplets ; thus—

$$\overbrace{ababbcc}$$

This stanza is evidently adapted from an eight-lined decasyllabic stave ; it is, in fact, a modification of the *ottava rima* of the Italians (in which Boccaccio, Tasso and Ariosto wrote), the rhyme formula of which was *abababcc*. By the excision of the fifth line we get the eight-line stanza of Chaucer and early

French poetry, and if the last line be changed into an Alexandrine we get the introductory stanza of Milton's Ode. It is interesting to compare this with the stanza—usually known as “the Spenserian stanza”—of the *Faerie Queene*, which has nine lines, the last being an Alexandrine. This was evolved out of another eight-line stanza (used by Chaucer in his *Monk's Tale*), very different in structure from that referred to above, the rhyme formula being *ababbcbc*. Spenser added an Alexandrine, the rhymes being *ababbcbcc*. It will be seen, therefore, that, looking only to metrical structure, Milton's introductory stanzas correspond to the stanza of the *Faerie Queene* with the sixth and seventh lines omitted, or to that of the *Four Hymns* with the last line changed into an Alexandrine.

The remainder of the poem, *i.e.* the Ode proper, is in eight-lined stanzas, the structure of which may be thus indicated :

No. of line	(1).	(2).	(3).	(4).	(5).	(6).	(7).	(8).
No. of feet	3.	3.	5.	3.	3.	5.	4.	6.
Rhymes	a.	a.	b.	c.	c.	b.	d.	d.

Wherever in lines (3) and (6) the final syllable is *-ing*, that syllable is supernumerary; see the third stanza of the Ode proper for an example. And “as an Alexandrine itself is susceptible of internal trisyllabic variation as well as disyllabic, and as it may also have a supernumerary final syllable ... we may have Alexandrines of *thirteen* syllables”: this remark of Professor Masson's is illustrated by lines 140 and 244.

1. the month. See above, on the date of the composition of the Ode.

2. Wherein, on which. Modern prose usage requires *in* with reference to space of time (‘the month *in* which’) and *on* with reference to a point of time (‘the morning *on* which’). In the latter case *in* was once common, but the change to the use of *on* took place as early as the sixteenth century: comp. Wickliffe, *Acts*, xiii. 14, “*In* the day of Sabbath,” and see Abbott's *Shakespearean Grammar*, § 161.

Heaven's Eternal King. Comp. *Par. Reg.* i. 236: “Thy Father is the Eternal King who rules All Heaven and Earth.”

3. virgin mother: comp. Andrewes' 9th Sermon on the Nativity, ‘And where they (*i.e.* faith and reason) meet, they make no less a miracle than *Mater* and *Virgo*, or *Deus* and *Homo*.’ Crashaw calls the Virgin Mary ‘maiden wife and maiden mother too.’

4. redemption, ransom, buying back. *Ransom* is the same

word through the French, disguised by the difference of vowel-sound and of the final letter (Fr. *rançon*: in *Ancren Riwe* spelt *raunsun*). Comp. *P. L.* xii. 422: "Ere the third dawning light Return, the stars of morn shall see him rise, The ransom paid, which man from death redeems, His death for man": also *Gal.* iv. 4.

5. **holy sages ... sing**: comp. *L'Alleg.* 17 and note. The sages referred to are the Old Testament writers.

6. **deadly forfeit**, the penalty of death. 'Forfeit,' that which is imposed as a punishment, and hence the punishment itself: comp. *Sams. Agon.* 508, "And let another hand, not thine, exact Thy penal forfeit from thyself." The word is radically a participle (comp. 'perfect,' etc.), and is from Low Latin *foris-factum*, a trespass, something done amiss or beyond limits (*foris*, out of doors, seen in the word *foreign*; and *facere*, to do).

release, remit, secure the remission of. Compare *M. for M.* v. l. 525, "Thy slanders I forgive, and therewithal Remit thy other forfeits." 'Release' (and its doublet *relax*) were once frequent in this somewhat technical sense: comp. "The king made a great feast, ... and he made a release to the provinces," *Esther*, ii. 18; "The statute of mortmain was at several times relaxed by the legislature" (Swift); the word has still this legal sense: "Releases are a discharge or conveyance of a man's right in lands," etc. (Blackstone's *Commentaries*).

7. **with**. As the Father demands the penalty, the Son has to covenant *with* Him: see *Par. Lost*, iii. 144, 227. So that 'with' here denotes not 'along with,' but is used as in the phrase, "I will use my interest *with* him": comp. Lat. *apud* or *inter*.

work us, i.e. bring about on our behalf. Comp. *Par. Lost*, i. 642, "*wrought* our fall"; *ib.* iv. 48, "Yet all his good proved ill in me, And *wrought* but malice."

peace. Comp. *Isaiah*, ix. 6, "the Prince of Peace"; also *Luke*, ii. 14, and Andrewes' 13th Sermon, "Ipse est Pax nostra" (*Eph.* ii. 14).

8. **unsufferable**. We now say 'insufferable': see notes on 'uncessant,' *Lycidas*, 64; and 'unexpressive,' *Lyc.* 176.

9. **far-beaming blaze**. Comp. *Par. Lost*, iii. 1-6:

"Hail, holy Light! offspring of Heaven first-born!
Or of the Eternal co-eternal beam
May I express thee unblamed? since God is light,
And never but in unapproached light
Dwelt from eternity, dwelt then in thee,
Bright effluence of bright essence increate."

Beam is here intransitive, but in South's *Sermons*, i. 8, we find

"God beams this light into man's understanding." The phrase 'blaze of majesty' occurs again in *Arcades*, 2.

10. **wont**, used, was accustomed. See notes, *Lyc.* 67 and *Il. Pens.* 37.

11. **sit the midst**: comp. *Par. Lost*, iii. 62. 'The midst' may here be used attributively = midmost (comp. *Par. Lost*, v. 165, "Him first, Him least, Him midst"); but more probably = in the midst, as the omission of the preposition in adverbial phrases was common in Eliz. English: see Abbott, § 202. 'Midst' occurs twelve times in Shakespeare as a substantive = the middle, 'in the midst' being a corruption of 'in midstest,' found in Spenser (*F. Q.* vi. 3. 25), which again is from M. E. *in middes*, derived from A.S. *a midde* or *on-midden*. See further in note on *L'Alleg.* 4. On the origin of such peculiar phrases as 'in our midst,' 'in their midst,' see Marsh's *Lect. on Eng. Lang.* xviii.

Trinal Unity. Comp. Andrewes' 13th Sermon: "Being *Ode natalitia*, if we consider it as a nativity, they that calculate or cast nativities in their calculations stand much upon *triplicities* and *trigons* and *trine* aspects"; also Spenser's *Hymn of Heavenly Love*, 64, "*trinal triplicities*."

12. **to be**, in order to be.

14. **darksome house**. Comp. *Il. Pens.* 92 and note, "Her mansion in this fleshly nook": also the Platonic doctrine that the body is the soul's prison (*Phaedo*, vi.), and Virgil's *Æn.* vi. 734, *Clausae tenebris et carcere caeco*, "(Souls) shut up in darkness and a blind prison." Many adjectives ending in *-some* are now obsolete; on this point see Trench's *English Past and Present*, v.; *-some* is the A.S. and early English *sum*, German *sam*: and reappears as an independent word in *same*. Trench gives a list: *wansum*, *lovesum*, *healthsome*, *heedsome*, etc.

mortal clay. On Milton's uses of 'mortal' see *Lyc.* 78, note. Locke calls the body "the *clay* cottage," and Byron has "the *clay-cold bonds* which round our being cling," *Childe H. P.* iii. 73.

15. **vein**, strain, mood. The figurative uses of this word are remarkable. Comp. *Rich. III.* iv. 2, 'the giving vein'; satirical vein; vein of metal; improve my vein (*i.e.* natural disposition).

16. **Afford a present**, bestow or yield a gift. There is no reference here to the power or resources of his muse; 'to afford' in the 17th century was frequent in the sense of 'to give of what one has,' a sense surviving in such phrases as "the food which the country *affords*"; comp. *Sams. Agon.* 910, "*Afford me place*"; *Wint. Tale*, iv. 4. 16; *Hen. VIII.* i. 4. 17; etc.

17. **strain**: see note, *Il. Pens.* 174. In the edition of 1645 it is spelt *strein* (Fr. *estreichre*, to stretch or press).

19. **while the heaven, etc.** For allusions to the horses of the Sun comp. Shakespeare, 1 *Hen.* iv. "heavenly-harnessed team," and *Rich. III.* v. 3. : in the *Faithful Shepherdess* Fletcher speaks of night's "lazy team." "The horses and chariot with which Helios traverses the heavens are not mentioned in the *Iliad* and *Odyssey*, but first occur in the Homeric hymn on Helios, and both are described minutely by later poets" (Smith's *Classical Dict.*). **untrod** : comp. *L'Alleg.* 131.

20. **took** : a form of the past tense used as a past participle. Shakespeare has *took* for 'taken,' *shaked* and *shook* for 'shaken,' *arose* for 'arisen,' etc. Comp. *Il. Pens.* 91, 'forsook'; *Lines on Shak.* 12, 'hath took'; *Arcades*, 4, 'to be mistook'; *Comus*, 558, 'was took,' etc. **print** : comp. *Arc.* 85, 'print of step'; *Comus*, 897, 'printless feet.'

21. **spangled host keep watch.** On the watchfulness of the stars comp. *Comus*, 112, "the starry quire Who, in their nightly watchful spheres," etc. : comp. also *Comus*, 1003, "far above in spangled sheen," and Addison's well-known lines,

"The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim."

See note on *Lycidas*, 170, "new-spangled sheen."

23. **star-led wizards.** Comp. *St. Matt.* ii. 2, and marginal reference : also *Par. Reg.* i. 249, "A star ... Guided the wise men thither from the East." 'Wizards' = wise men : there is no reference to magical powers. Comp. *F. Q.* iv. 12. 2, where the ancient philosophers are called "antique wizards"; also *Lyc.* 55, "Deva's wizard stream," and note ; also *Comus*, 571, 872.

24. **prevent, anticipate, forestall.** See the *Bible Concordance* and Trench's *Select Glossary*, where this, the radical sense of the word (Lat. *pre-venio*, to come before) is illustrated. Comp. *Comus*, 285, "Perhaps forestalling night prevented them," where the word seems to have something of both earlier and later meanings ; *Par. Lost*, vi. 129, "At this prevention more incensed" ; *ib.* ii. 467, iii. 231.

ode : see introductory note on the following poem.

25. **lowly** : used adverbially. Comp. *Par. Lost*, viii. 173, "Be lowly wise" ; *All's Well*, ii. 2, "I will show myself highly fed and lowly taught."

27. **the angel quire.** See note, *Il. Pens.* 162, and comp. *Par. Reg.* i. 242, "At thy nativity a glorious choir of angels ... sung."

28. **secret altar, etc.** An allusion, as Newton points out, to *Isaiah*, vi. 6. 7, "Then flew one of the seraphim unto me, having a live coal ... from off the altar ; and he touched my mouth with

it, and said, Lo, ... thine iniquity is taken away." Comp. also a passage in Milton's *Reason of Church Government* (1641), "that eternal spirit who can enrich with all utterance and knowledge, and sends out His seraphim with the hallowed fire of His altar, to touch and purify the lips of whom He pleases." 'Secret': for this use of 'secret' in the sense of 'set apart' comp. *Par. Lost*, i. 6, "Secret top of Oreb"; Milton has 'separate' in the same sense in *Sams. Agon*. 31.

30. **While**. See Abbott, § 137. "While now means only 'during the time when,' but in *Eliz.* English both *while* and *whiles* meant 'up to the time when.'" In line 19 *while* denotes a space of time, and here a point of time. This line is metrically irregular: it may be scanned, 'While | the heav|en bo|rn Child'; comp. line 104.

31. **All**. See note, *Il. Pens.* 33.

32. **in awe to him**, i.e. standing in awe of him. This use of *to* instead of *of* is explained by the grammatical development of the phrase. At first *of* usually preceded the object, and *to* the subject of the feeling: 'Awe of me stood to man.' This was varied by 'Awe to (or with) me stood men,' *men* being a dative. When this dative was mistaken for a nominative, the phrase became 'Men stood awe of me,' and finally 'Men stood in awe of me.' Comp. Layamon, 11,694, "Him ne stod aeie to nathing" (1205), which in the edition of 1250 becomes, "Him ne stod eye of no thing."

33. **doff'd, put off**. *Doff* is a contraction of 'do off,' as *don* of 'do on,' and *dup* (to undo a door) of 'do up': comp. *Nares' Glossary* on *dout* = do out.

gaudy trim, holiday attire. This is not the 'gaudy' of *Il Penseroso*, 6 (= showy), but of 'gaudy-day' (= festival) in Tennyson's *Enid*: comp. *Ant. and Cleop.* iii. 13. 182, "Let's have another gaudy-night" (Lat. *gaudium*, gladness).

34. **so, thereby**.

35. **no season, unseasonable, out of place**.

lusty paramour: see note, *Lyc.* 123. 'Paramour,' lover, is the French *par amour*, by love, an adverbial phrase. Comp. the origin of 'debonair,' *L'Alleg.* 24, and 'demure,' *Il Pens.* 32.

41. **Pollute**: formed directly from Lat. participle *pollutus* = polluted. Such verbs as 'to pollute,' 'to instruct,' 'to accept,' 'to exhaust,' 'to devote,' etc., are all formed from Latin participles, and this fact frequently led to the employment of these verbs as if they were participles: hence in Milton we find 'pollute' = polluted, 'instruct' = instructed, 'elevate' = elevated, etc. When the participial force of these words was entirely forgotten a second participial sign was added, and hence the current forms

'polluted,' etc. See Trench, *Eng. Past and Present*, vi.; also Prof. Masson's Essay on Milton's English, and Abbott, § 342. Compare 'whist,' line 64, and note.

41. **sinful blame.** 'Blame' = crime, fault (comp. *Macb.* iv. 3. 124); as 'blameful' = guilty, and 'blameless' = innocent. All Nature is here regarded as guilty: comp. Spenser's *Hymn of Heavenly Love*, 218, "Then rouse thyself, O Earth, out of thy soil . . . Unmindful of that dearest Lord of thine."

42. **saintly veil.** Comp. *Par. Lost*, ix. 1054, "Innocence that, as a veil, Had shadowed them from knowing ill, was gone," etc.

maiden white, unsullied purity. See Latham's *Dictionary* for examples of 'maiden' applied to (a) flowers and weapons, e.g. 'maiden sword,' 1 *Hen. IV.* v. 4. 134; (b) a fortress that has never been taken; (c) an oration ('maiden speech'); (d) assizes where no one is condemned: etc.

44. **so near**, so closely. This is a more natural interpretation than to regard the phrase as = he being so near.

45. **cease**, put an end to, cause to cease. See note on *Lyc.* 133: and compare *Cymb.* v. 5, "would cease The present power of life"; *Timon of Ath.* ii. 1, "Be not ceased with slight denial." Compare the force of the word in such imperatives as "*Cease* then this impious rage," *Par. Lost*, v. 845.

46. **meek-eyed.** Comp. *Comus*, 213, "pure-eyed Faith, white-handed Hope."

47. **olive green.** Comp. 3 *Hen. VI.* iv. 6: "An olive branch and laurel crown, As likely to be blest in peace and war."

48. **the turning sphere.** What Spenser (*H. of Heavenly Love*, 25) calls "that mighty bound which doth embrace the rolling spheres," the allusion being to the old cosmology which regarded the universe as a frame-work of sphere within sphere, the Earth being at the centre. See note, line 125.

49. **harbinger.** Here used in its radical sense = one preparing a lodging or 'harbour' for another: its current meaning is 'fore-runner,' in which the essence of the original signification is lost. The M.E. is *herbergeour* (A.S. *here*, an army, and *beorgan*, to shelter) = one who prepares lodgings for an army: comp. Bacon's *Apophthegms*, 54, "There was a *harbinger* who had lodged a gentleman in a very ill room." The origin of the word is disguised by the intrusion of the letter *n*, as in 'messenger' from *message*, 'porringer' from *porridge*, etc. See Trench's *Select Glossary* and comp. Milton's *Song on May Morning*, 1; *Macb.* i. 4. 46; *Hamlet* i. 1. 122; Morris, *Outlines*; etc.

50. **turtle wing.** The name 'turtle' belongs originally to a species of dove: comp. *M. W. of W.* iii. 3, "We'll teach him to know *turtles* from jays"; Chaucer, *Cant. Tales*, 10013, "The

turtle's voice is heard, mine owen sweet"; and No. XLVII., line 14. The name is from Lat. *tur-tur*, a word which imitates the coo of the dove. 'Turtle' applied to the sea-tortoise is the same word: "the English sailors having a difficulty with the Portuguese *tar-taruga*, a tortoise or a turtle, and the Span. *tortuga*, a tortoise, overcame that difficulty by substituting the Eng. *turtle* with a grand disregard of the difference between the two creatures." (Skeat). The turtle-dove is a type of true love.

51. *myrtle*. According to Dr. Johnson, the 'emblem of supreme command.' At this time there was peace throughout the Roman dominions; hence the plant may here be the symbol of peace.

52. *strikes*, produces suddenly and as if by enchantment. Comp. the procedure of the enchanter Comus (line 659), "*If I but wave this wand, Your nerves are all chained up,*" etc. Latham quotes Dryden's lines: "Take my caduceus!... And *strike* a terror through the Stygian strand." Dunster sees in Milton's use of 'strike' a recollection of the Lat. phrase *foedus ferire*, to strike a bargain, but there is no thought of a compact here: the idea is the *suddenness* of the result, as in the phrases 'struck dumb,' 'awe-struck,' etc.

53. *No war*. Of lines 53-84 Landor says that they form "the noblest piece of lyric poetry in any modern language that I am conversant with."

55. *idle spear...hung*. Here Milton, as he often does, introduces a custom of chivalry into classical times; comp. *Sams. Agon*. 1736, where Samson's father resolves to build his son a monument "with all his trophies hung"—the hanging up of trophies over the tomb of a hero being a practice of Gothic chivalry. See also *Rich. III.* i. 1, "Our bruised arms hung up for monuments." For a similar mixture of elements which, in other hands than those of Milton, might be incongruous, compare the blending of classical mythology and Christianity in *Lycidas*.

56. *hookéd chariot*; the *covinus* or *falcatae quadrigae* (Livy, i. 37, 41) of the Romans, who seem to have adopted it from the Kelts, the name *covinus* being Keltic. The wheels or axle-trees were armed with cutting instruments or hooks: comp. *P. Q.* v. 8. 28, "With iron wheels and hooks armed dreadfully."

59. *awful*, awe-struck. Here used subjectively: comp. *Rich. II.* iii. 3. 76, "To pay their *awful* duty to our presence." Contrast with the objective sense = awe-inspiring: 2 *Hen. VI.* v. 1. 98, "An awful princely sceptre"; also No. LXv., line 19. Similarly *awesome* and *aweless* occur in both senses.

60. *sovrán*: Milton's spelling of the word 'sovereign,' in which the *g* is due to a mistaken notion that the last syllable is cognate with *reign*. It is from Lat. *superanum* = chief (Ital. *sovrano*, O.F. *souverain*). Comp. *Comus*, 41, 639. Milton only once

has 'sov'raign (*Par. Reg.* i. 84) while 'sovrán' occurs nineteen times.

64. **whist**, hushed: see note, *Il Pens.* 55. In *Tempest*, i. 2.37: "the wild waves *whist*"; Sandys, *Trans. of Ovid's Meta*, "In dead of night, when all was *whisht* and still." 'Whist,' originally an interjection, was used as a verb, 'to whist' = to command silence, the participle 'whist' (for 'whisted,' Abbott, § 342) being equivalent to 'silenced.'

65. **kist**. Comp. *M. of Ven.* v. 1, "When the sweet wind did gently *kiss* the trees." The spelling *kist* is due to the final sharp consonant: when this is doubled, as in *pass*, *kiss*, *smell*, etc., one of the letters is dropped before *t*; hence *past*, *kist*, *smelt*.

66. **Océán**: read as O-ce-an. Comp. *M. of Ven.* v. 1. 1, "tossing on the océán"; *T. A.* iv. 2. 101.

67. **Who**. Here used of an irrational thing, which, by pathetic fallacy, is endowed with forgetfulness: comp. *Rape of Luc.* 1805, "The dispers'd air *who* answered"; Abbott, § 264.

forgot, forgotten. This use of the past tense for the past participle was common in Elizabethan English: comp. Abbott, § 343. It is due to the fact that the A.S. past participle was formed by prefixing *ge-* to all verbs (see note, line 155), and affixing *en* or *ed*. When the prefix *ge* was weakened to *i-* or *y-* or dropped altogether, and the suffix reduced to *-e* silent, the past participle sometimes corresponded with the past tense, and the form of the past tense came to be used for the participle.

68. **birds of calm**, halcyons; the fable being that the sea was always calm while these birds were breeding—during the seven days preceding and the seven succeeding the shortest day of the year. In classical mythology Alcyōnē or Halcyōnē was the daughter of Aeolus and wife of Ceyx: husband and wife having called themselves Zeus and Hera, they were for their presumption metamorphosed into birds. Another version is that the husband perished at sea, and the grief-stricken wife having drowned herself the two were changed into birds: see Ovid's *Meta.* xi. 745, "Perque dies placidos hiberno tempore septem Incubat Halcyone pendentibus aequore nidis"; 1 *Hen. VI.* i. 2. 131, "Halcyon days" (called in Greek ἀλκυονίδες ἡμέραι and in Latin *alcyonei dies* or *Alcedonia*). In the phrases 'halcyon beaks' (*King Lear*, ii. 2. 84), 'halcyon bill' (Marlowe, *Jew of Malta*), 'halcyon with her turning breast' (Stover, *Life and Death of Wolsey*), the allusion is not to tranquillity but to the old belief that a halcyon, when suspended, shows which way the wind blows. In scientific nomenclature the unaspirated forms are employed to denote certain zoophytes: alcyonium, alcyonic, alcyonite, alcyonoid, etc.

brooding. Comp. *Par. Lost*, vii. 243, "On the watery

calm His brooding wings the Spirit of God outspread"; also *L'Alleg.* 6, and note there. There is no doubt that in the present case 'brooding' is to be taken literally.

69. **amaze.** The use of 'amaze' as a substantive is almost obsolete, its place being taken by 'amazement': comp. Addison's *Cato*, iv. 3. 58, "With pleasure and *amaze* I stand transported." See further, No. LVIII., 1.

70. Every word in this line intensifies the notion of 'fixedness.' On 'steadfast,' see notes *Il Pens.* 32, and line 111, below.

71. **precious influence.** Compare *L'Alleg.* 122, "Whose bright eyes Rain *influence*," and note there: also note on *Il Pens.* 24. Shakespeare has 'the skiey influences,' *M. for M.* iii. 1; 'planetary influence,' *K. Lear*, i. 2. 135; and for some of his numerous allusions to astrology see his *Sonnets*, 14, 15, 25, 26; *Rom. and Jul.* i. 4, v. 3; *King Lear*, i. 2, 136; ii. 2; iv. 3; *Twelfth Night*, i. 3, i. 4; ii. 1, ii. 5; *Much Ado*, i. 3; ii. 1; v. 2. See also Trench's *Study of Words* on the astrological element in the English vocabulary. 'Precious': Milton wrote *pretious* (Lat. *pretium*, value), the *c* being due to old French *precios*.

73. **For all.** These two words in combination are equivalent to 'notwithstanding': comp. Milton's second sonnet, *On the Detraction*, etc., 14, "*For all* this waste of wealth and loss of blood," where *all* does not qualify *waste*. It is sometimes said that, when the phrase is expanded, *all* is found to be the subject of an unexpressed verb, the meaning of 'notwithstanding' being expressed by *for* alone: this would explain the above examples, but not such as the following: Tindale, *Acts*, xvi. 39, "They have beaten us openly ... *for all* that we are Romans"; *John*, xxi. 11, "*For all* there were so many"; *Cymb.* v. 4. 209, "*For all* he be a Roman"; or line 74 of this poem. See Abbott, § 154.

74. **Lucifer**, i.e. the planet Venus, as the morning-star or light-bringer (*lux*, light; *fero*, to bear): Milton's conceit is that day-break is a warning for the stars to disappear. See further in the notes on No. XVIII. Grammatically 'for all' governs 'Lucifer.'

75. **orbs.** Either denoting the stars themselves as in *M. of Ven.* v. 1, "There's not the smallest *orb*," etc., or their orbits, as in *Par. Lost*, v. 860, "When fatal course had circled his full *orb*." Milton also has 'orb' in the sense of 'wheel' (*Par. Lost*, vi. 828), and 'eye' (*Par. Lost*, iii. 25). Comp. *M. N. D.* iii. 2. 61, "Venus in her *glimmering sphere*."

76. **bespake.** Not merely 'spake,' but 'spake with authority.' Milton sometimes uses the compound form as a mere equivalent for the simple verb: see note, *Lyc.* 112. The verb is used in *Par. Lost*, ii. 849; iv. 1005; and *Par. Reg.* i. 43.

bid, bade (the strong form being the more common). The form *bode* is obsolete. *Bid* has arisen out of the past participle

bidden: see note on 'forgot,' line 67. This is one of those verbs after which the simple infinitive (without *to*) is used. Such omission of *to* now occurs with so few verbs that *to* is often called the sign of the infinitive; but in Early English the only sign of the infinitive was the termination *-en* (e.g. *speken*, to speak; he can *speken*). The infinitive, being used as a noun, had a dative form called the gerund which was preceded by *to*; and confusion between the gerundial infinitive and the simple infinitive led to the general use of *to*. Comp. *Arcades*, 13, "Envy *bid* conceal the rest"; in *Lyc.* 22, *bid* is a different verb (see note there).

78. Had given, etc.; had given place to day. 'Her' may refer either to 'gloom' or 'day,' but comp. Milton's *Vacation Exercise*, 58, "To the next I may resign my room," on the analogy of which 'her' would refer to 'gloom.'

79. Compare what is said of the moon in *Il Pens.* 59, and see also *P. L.* iv. 35. On *wonted*, see note, l. 10.

80. *hid his head*, etc. Warton quotes from Spenser's *Shepherds' Calendar*; April, 75-83,

"I sawe Phoebus thrust out his golden hedde,
Upon her to gaze;
But, when he sawe how broade her beames did spredde,
It did him amaze.
He blusht to see another Sunne below,
Ne durst againe his fyrye face out showe:
Let him, if he dare,
His brightnesse compare
With hers, to have the overthrowe."

81. *As*, as if, as though. This use of 'as' to introduce a supposition is archaic: comp. *Havelock the Dane*, 508, "Starinde *als* he were wod"; 2 *Hen. VI.* i. 1. 103, "Undoing all, *as* all had never been"; *Par. Reg.* iv. 447, "I heard the wrack, *As* earth and sky would mingle"; Tennyson's *Enid*, 210, "As to abolish him." See Abbott, §§ 101, 107.

82. *new-enlighten'd*: adj. compounded of a participle and a simple adverb. Comp. "new-intrusted," *Comus*, 36; "new-enlivened," *ibid.* 228; "new-spangled," *Lyc.* 170; "new-created," *Par. Lost*, iii. 89; "smooth-dittied," *Comus*, 86.

84. *burning axletree*. Comp. *Comus*, 95, "the gilded car of day His *glowing axle* doth allay": *Aen.* vi. 482, "Atlas *axem* umero torquet"; Sandys, Ovid's *Meta.* i. 7, "And burn heaven's axletree"; *Troilus and Cressida*, i. 3. 65, "Strong as the axletree In which the Heavens ride." 'Axletree' = axis, M.E. *axle-tre*, was in earlier use than the simple word *axle*, and included all the senses of that word as well as of *axis*. The only surviving sense of the word is that of 'the fixed bar on the

rounded ends of which the wheels of a carriage revolve,' being replaced in its other significations by 'axle' or 'axis.' *Axle* does not occur in Old English at all, but has been taken from the 13th cent. compound *axle-tree* = *ax-tree* (O.E. *eax*, axle; *treow* = beam, as in *roof-tree*, *saddle-tree*, *door-tree*, *boot-tree*, etc.).

85. *shepherds*: see *Luke*, ii. 8. *lawn*: see note, *L'Alleg.* 71, and comp. *Par. Lost*, iv. 252, "*lawns* or level downs."

86. *Or ere*. 'Or' = ere = before: about this there is no dispute, the use of *or* for *ere* (A.S. *aer*) being common enough; comp. *Psalms* xc. 2; *Hamlet*, i. 2. 183; *Temp.* i. 2. 11, etc. But it is disputed whether 'ere' in the combination 'or ere' is (1) a corruption of *e'er* = ever, so that 'or ere' = before ever; or (2) the preposition 'ere' = before, so that 'or ere' = ere ere = before before (a reduplication due to the meaning of *or* having nearly or altogether died out). The latter is the view favoured by Skeat, who regards such a phrase as 'or ever' as due to a confusion of *ere* with *e'er*. The former is adopted by Prof. Hales on the ground that *ere*, on the analogy of such phrases as '*ere twice*' (*M. for M.* iv. 3. 92), '*ere yet*' (*Par. Lost*, x. 584), is clearly adverbial and modifies a clause: in the text 'or ere the point of dawn' is, therefore, equivalent to '*Before ever* the point of dawn (had come).' To this explanation there are few objections except that in Early English we have 'before er,' 'before or,' where the second word can hardly be a corruption of *ever*, and that it is more likely that *ever* should replace *ere* than *vice versa*. See Abbott, § 131.

point of dawn. This is the French *point de jour*: comp. *Genesis*, xxv. 32, "at the *point* to die"; Davies' *Immor. of Soul*, "when time's first *point* began."

88. *than*, *then*. *Than* and *then* are radically the same word: usage has differentiated them.

89. *mighty Pan*. Pan being the god of flocks and shepherds among the Greeks, and Christ being spoken of in Scripture as 'the Good Shepherd' (*John*, x. 11, *Heb.* xiii. 20), Milton here follows Spenser in speaking of Christ as the true Pan—the true God of shepherds. See Spenser's *Shepherd's Calendar*, *May*, 54: "When great Pan account of shepherds shall ask," with the Gloss: "Great Pan is Christ, the very God of all shepheards which calleth himselfe the greate, and good shepheard. The name is most rightly (methinkes) applyed to Him; for Pan signifieth all, or omnipotent, which is onely the Lord Jesus. And by that name (as I remember) he is called of Eusebius, in his fift book *De Preparat. Evang.*, who thereof telleth a proper storye to that purpose. Which story is first recorded of Plutarch, in his booke of the ceasing of Oracles; and of Lavetere translated, in his booke of walking sprights; who sayth, that about the same time that our Lord suffered His most bitter passion, for the redemption of man,

certain passengers sayling from Italy to Cyprus, and passing by certaine Iles called Paxae, heard a voyce calling alowde Thamus, Thamus ! (now Thamus was the name of an Ægyptian, which was Pilote of the ship) who, giving care to the cry, was bidden, when he came to Palodes, to tel that the great Pan was dead : which he doubting to doe, yet for that when he came to Palodes, there sodeinly was such a calme of winde, that the shippe stode still in the sea unmoved, he was forced to cry alowd that Pan was dead ; wherewithall there was heard suche piteous outcryes and dreadfull shriking, as hath not bene the like. By whych Pan, though of some be understoode the great Satanas, whose kingdome at that time was by Christ conquered, the gates of hell broken up, and death by death delivered to eternal death (for at that time, as he sayth, all Oracles surceased, and enchaunted spirits, that were wont to delude the people, thenceforth held theyr peace :) and also at the demaund of the Emperoure Tiberius, who that Pan should be, answeere was made him by the wisest and best learned, that it was the sonne of Mercurie and Penelope ; yet I thinke it more properly meant of the death of Christ, the onely and very Pan then suffering for his flock." Mrs. Browning has a poem entitled "*The Dead Pan*," which is founded on the same tradition. Comp. Cowley's lines :

"And though *Pan's death long since all or'cles broke,*
Yet still in rhyme the fiend Apollo spoke."

90. *Was ... come* : see note, *Lycidas*, 97. With some intransitive verbs of motion (e.g. to go, come, arrive, enter), either of the auxiliaries *be* and *have* is used ; in Elizabethan writers both forms are common : thus '*I am arrived*' expresses my present state, while '*I have arrived*' expresses the activity which preceded the present state. This distinction of meaning is not now strictly observed, and the auxiliary *have* is in general use.

92. *Was*. The verb is singular because 'their loves' and 'their sheep' each form a single subject or topic of conversation.

silly thoughts, simple thoughts. This is evidently suggested by Spenser's *H. of Heavenly Love* :

"When Him the *silly Shepherds* came to see,
Whom greatest Princes sought on lowest knee."

On the changes of meaning undergone by many words which first signified goodness, and finally foolishness, see Trench's *Study of Words*, and *Select Glossary* : "'silly' (the same as German *selig*) has successively meant (1) blissful (so the *Prompt. Parv.*), (2) innocent, (3) harmless, (4) weakly foolish. 'O *sely* woman, full of innocence,' Chaucer, *Legend of Fair Women*, 1252." The M.E. form was *sely* ; A.S. *selig* or *geselig*, happy. Comp. No. XLVII., l. 9.

93. *such ... as* : see note, *L'Alleg.* 29.

95. **strook**, produced. Milton uses three forms of the participle—*strook* (*Com.* 301, *Par. Lost*, ii. 165, vi. 863, x. 413, xi. 264, *Par. Reg.* iv. 576), *struck* (*Sams. Agon.* 1686), *strucken* (*Par. Lost*, ix. 1064), his choice being determined by the demands of rhyme and rhythm. There is also a form *stricken*. 'To strike music' is, of course, applicable to stringed instruments: comp. *Alexander's Feast*, 99; Collins' Ode on *The Passions*, 23.

96. **Divinely-warbled voice**. As in 'warbled string' (*Arcades*, 87) 'warbled' may be taken in an active sense = warbling, or passively = made to warble or trill. The perfect participle frequently occurs in Elizabethan English in this sense: comp. *Sams. Agon.* 119, 'languished' = languishing; *ib.* 186, 'festered' = festering; *Par. Lost*, iv. 699, 'flourished' = flourishing.

97. **stringéd noise**, i.e. the music of the heavenly harps (see No. LXIII., l. 13). On this sense of 'noise,' see note, *Il Pens.* 61, and comp. "God is gone up with a merry noise," *Book of Common Prayer, Psalms*, xlvii. 5; "one noise (i.e. company) of fiddlers," Ben Jonson's *Epicæne*; "that melodious noise," No. LXIII., l. 18; also *F. Q.* i. 12. 39.

98. As: 'such as' or 'as (which).' in blissful rapture took. On this use of 'take' = charm, captivate, compare note on 'taketh,' No. XXXVI., l. 6; and see *Comus*, 558: "Silence was took ere she was ware." On 'rapture,' see note, *Il Pens.* 46.

99. **loth**, reluctant. The same as 'loath' (M.E. *loth*: A.S. *lath*, hateful). That which we are loath to do is *loathsome* or *loathly* (*Temp.* iv. 1; 2 *Hen. IV.* iv. 4).

100. **thousand**: see Abbott, § 87.

close. Here used in its technical sense = the final cadence of a piece of music: *Rich. II.* ii. 1. 12, and *Com.* 548; also Dryden's *Fables*, "At every close she made, the attending throng Reply'd." Curiously enough Dryden also has *close* in the sense of *beginning*: "In the close of night Philomel begins her heavenly lay," the close of day being the beginning of night.

101. **Nature**: nom. to 'was' (line 104).

102. **hallow .. seat**. Either implying that the Moon is a hollow shell or that the sound fills the vault of heaven in which the Moon is placed.

103. **Cynthia's**: see notes, No. XVIII.; and *Il Pens.* 59. **aery region**: comp. *Com.* 231, "thy airy shell" = the atmosphere. **thrilling**: attributive to 'sound,' l. 101 = warbling, or perhaps with some reference to its radical sense of piercing (comp. *nostril*).

104. **won**, persuaded. In this sense followed by an infinitive: comp. *Par. Lost*, xii. 502, "They win great numbers to receive With joy the tidings."

106. *its*. One of the three instances of the occurrence of the word *its* in Milton's poetry (the other two being in *Par. Lost*, i. 254, iv. 813): see notes, *Il Pens.* 128, and line 139 of this poem.

107. *alone*, by itself. Nature was therefore no longer required. The meaning is not 'and no other,' for Nature had hitherto done so.

108. *in happier union*. The sense is compressed: 'She knew that such harmony as was now heard could *by itself* hold all heaven and earth in union'; and further, 'She knew that this union would be *happier* than that produced by Nature,' viz. the harmony of the spheres. Comp. *Arcades*, 71.

109. *surrounds*, encompasses. Milton is said to be the first author of note who used the word in this current sense, which it has acquired through a supposed connection with *round*. Shakespeare does not use it. Its original sense is 'to overflow' (Lat. *super-undare*).

their sight = them seeing: see note, *Lyc.* 184; and comp. *Ham.* v. 1. 286.

110. *globe of circular light*. Put, by hypallage, for 'a circular globe (or body) of light.' For this use of globe comp. *Par. Lost*, ii. 512, "a globe of fiery seraphim"; so that the phrase 'circular globe' is not necessarily redundant. Milton's language regarding figures, e.g. circle, wheel, globe, orb, cube, sphere, etc., is somewhat confusing: see *Sams. Agon.* 172 ('sphere' = circle); *Par. Lost*, v. 593 ('orb' = circle); *ib.* vi. 552 ('cube' = square); etc. Comp. Marsh's *Lect. on Eng. Lang.* xxvi.

111. *with long beams ... array'd*: clothed the modest night with its long rays. Comp. *Comus*, 340, "long-levelled rule of streaming light": *Sams. Agon.* 549, "Heaven's fiery rod." *shamefaced*: corrupted from *shame-fast*; comp. *F. Q.* iv. 10. 50, "shamefastness." The termination *fast* = firm: see notes, *Il Pens.* 32, and line 70, above.

112. *helméd*, helmeted (A.S. *helm*, that which protects: *helmet* is a dimin.). *Cherubim ... Seraphim*: Hebrew plurals; the English Bible has the irregular double plural *cherubims* (*Gen.* iii. 24; *Exod.* xxv. 18). Shakespeare has *cherubim* as a singular (*Othello*, iv. 2. 63) and Dryden *cherubin*. When the word *cherub* is applied to a beautiful child, the plural now current is *cherubs*: cherubim or cherubims being used of celestial spirits only. For other words with their original plural and an English plural both in use, see Morris, *Eng. Accidence* § 84; beau, focus, appendix, formula, etc. Comp. *At a Solemn Music*, 10, 12.

114. *display'd*. Comp. *Il Pens.* 149.

116. *unexpressive*: see notes, *Lycidas*, 176, 64; and comp. *As You Like It*, iii. 2. 28, "The fair, the chaste and *unexpressive* she."

117. **Such music.** Warton refers to *Par. Lost*, vii. 558 *et seq.*

119. The allusions to the 'sons of the morning' and the creation of earth, sea, and sky are explained by Job xxxviii. 4-11, "Where wast thou when I laid the foundations of the earth? declare, if thou hast understanding. Who hath laid the measures thereof, if thou knowest? or who hath stretched the line upon it? Whereupon are the foundations thereof fastened? or who laid the corner stone thereof; When the morning stars sang together, and all the sons of God shouted for joy? Or who shut up the sea with doors, when it brake forth, as if it had issued out of the womb? When I made the cloud the garment thereof, and thick darkness a swaddling-band for it, And brake up for it my decreed place, and set bars and doors, And said, Hitherto shalt thou come, but no further: and here shall thy proud waves be stayed." See also *Isaiah* xiv. 12.

sung, sang. See note on 'sunk,' *Lyc.* 102.

122. **well-balanced world:** comp. *Par. Lost*, iv. 1000, "The pendulous round Earth with *balanced* air In counterpoise," **hinges:** comp. *Par. Reg.* iv. 413, "From the four *hinges* of the world." A hinge is strictly that upon which anything *hangs*.

123. **cast, laid** (Lat. *jacere*): comp. 2 *Kings*, xix. 32, and *P.L.* vi. 869.

124. **weltering:** see note, *Lyc.* 13.

oozy: see note, *Lyc.* 175; and comp. *Par. Lost*, vii. 303, *Vac. Ex.*, 92, *Tempest*, i. 2. 252.

125. **Ring out, ye crystal spheres.** Milton's references to the music of the spheres are numerous: comp. *Arcades*, 62:

"Then listen I

To the celestial Siren's harmony,
That sit upon the nine infolded spheres," etc.

Also *Comus*, 112, "the *starry quire*"; *ib.* 243, "give resounding grace to all *Heavens harmonies*"; *ib.* 1021, "Higher than the *sphery chime*"; *Par. Lost*, v. 620,

"Mystical dance, which yonder starry sphere
Of planets and of fixed in all her wheels
Resembles nearest, mazes intricate,
Eccentric, intervolved, yet regular,
Then most, when most irregular they seem;
And in their motions harmony divine
So smooths her charming tones, that God's own ear
Listens delighted."

Also No. LXIII., 1. 2, "*Sphere-born* harmonious Sisters, Voice and Verse." In the present case, as in the lines quoted from *Arcades* Milton refers (1) to the Pythagorean doctrine of the music of the

spheres; and (2) to that system of astronomy developed by Eudoxus, Plato, Aristotle, Hipparchus, Ptolemy, and others, which is usually called the Ptolemaic system.

(1) Pythagoras (B.C. 580), having remarked that the pitch of notes depends on the rate of vibration, and also that the planets move with different velocities, was led to extend the same relation to the planets and to suppose that they emit sounds proportional to their respective distances from the Earth, thus forming a celestial concert too melodious to affect the gross ears of mankind. This is what is meant by the music or harmony of the spheres. Plato supposes this harmony to be produced by Sirens.

(2) According to the Ptolemaic system of astronomy the Earth was the centre of our universe, and the apparent motions of the other heavenly bodies were due to the fact that they were fixed in transparent or crystal spheres enclosing the central Earth at different distances. Plato recognized only eight of such spheres, the outermost being that of the Fixed Stars. Later, two more spheres were added—the crystalline sphere outside of that of the fixed stars, and, beyond all, the Tenth Sphere, called the *Primum Mobile* or ‘first moved,’ which contained all the others. In the above passage from *Arcades* Milton speaks of the music of the spheres as being produced by the nine Muses that sit upon the nine inner spheres.

Shakespeare alludes to the music of the spheres in a beautiful passage (*M. of V.* v. 1. 61):

“There’s not the smallest orb which thou behold’st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins,” etc.

Comp. also *Pericles*, v. 1. 230; *Ant. and Cleop.* v. 2. 83; etc. For a detailed account see Plato’s *Republic* (Bk. x.), where a theory is given of the relation of the Fates to the Pythagorean system. Fate or Necessity has on her knees a spindle of adamant, and the turning of this spindle directs the motions of the heavenly bodies. “The spindle turns on the knees of Necessity; and on the upper surface of each circle is a siren who goes round with it, hymning a single sound and note. The eight together form one harmony, and round about at equal intervals there is another band, three in number, each sitting upon her throne: these are the Fates, daughters of Necessity, who are clothed in white raiment and have crowns of wool upon their heads, Lachesis and Clotho and Atropos, who accompany with their voices the harmony of the sirens.”

126. **human ears.** The heavenly harmony is inaudible to men’s impure ears: comp. *Arc.* 72, “the heavenly tune which none can hear of human mould with gross unpurg’d ear”; also *Com.* 458, 997.

127. **touch our senses.** Comp. *Il Pens.* 13, "too bright To hit the sense of human sight"; *M. of V.* v. 1. 76, *Cor.* v. 2. 11.

128. **silver chime.** Comp. *Com.* 1021, "sphery chime." 'Chime' is strictly 'harmony': the word is cognate with *cymbal* (l. 208).

130. **bass ... organ.** Comp. note, No. II., l. 44. On this line Warton says: "Milton was not yet a Puritan. Afterwards, he and his friends, the fanatics, would not have allowed of so papistical an establishment as an organ and a choir, even in Heaven."

132. **consort, accompaniment.** The word is sometimes mistakenly written *concert*: see note, *Il Pens.* 145, and No. LXIII., l. 27. Mr. Palgrave thinks it uncertain whether the word is here used in the sense of *accompanying* or simply of *concert*. to: see notes, *Lyc.* 13, 33, 44.

134. **Enwrap:** see note, *L'Alleg.* 136.

135. **the age of gold**; the reign of Saturn, a time of peace and happiness: see note, *Il Pens.* 24. Comp. Ovid's *Meta.* i. 89 *et seq.*: *Aurea prima sata est aetas*, etc.; and *As You Like It*, i. 1, "fleet the time carelessly, as they did in the golden world."

136. **speckled Vanity.** Why should Vanity be so described? Either (as Warton thinks) because Milton had in mind the *maculosum nefas* (foul crime) of Horace, *Odes*, iv. 5. 22, 'speckled' being equivalent to 'corrupt'; or because 'speckled' = spotted, variegated, and therefore 'showy.' It would almost seem that Milton had in view Spenser's description of the vain serpent, (Virgil's *Gnat*, 250): "An huge great Serpent, all *with speckles pied* ... And with proud vaunt his head aloft doth hold; His crest above, *spotted* with purple dye." Comp. *Par. Lost*, ix. 429, "*speckled* with gold"; *M. N. D.* i. 1. 110, *Rich. II.* iii. 2. 134.

138. **leprous ... mould.** The leprosy of sin is a common metaphor. The 'earthly mould' is the Earth itself (see Mayhew and Skeat's *M. E. Dict.*; *on molde* = in the earth, in the world). Comp. *Rom.* vi. 6, and *The Princess*, iv. 203.

139. **Hell itself ... her.** Here *her* and *itself* are both used of Hell, an instance of the unsettled usage of the pronouns in Milton's time: see notes on *its*, l. 106, and *his*, *Il Pens.* 128. Milton's use of *her* in this case may be due either to his fondness for the feminine personification or to the fact that A.S. *hel* is feminine: so in l. 148, A.S. *Heofon* being feminine. Comp. *Com.* 222, where *her* is used of a cloud, the Lat. *nubes* being fem. See, further, notes on *Il Pens.* 92, 143.

140. Warton quotes *Æn.* viii. 245, *Regna recludat pallida*, etc., "(As if Earth) should expose the realms of ghastly gloom which the gods hate, and from above the vast abyss were to be seen, and the spectres dazzled by the influx of day." **peering day.** 'To peer' is to pry or peep (active) or to come

just into sight (neuter); the latter is the meaning here. Comp. *Tam. Shrew*, iv. 3, "Honour *peereth* through the meanest habit." But Dunster probably exaggerates the significance of the word when he says: "The peering day here is the first dawn of the Gospel, by the birth of the Redeemer."

142. **return to men.** An allusion to Astrea, the goddess of Justice, who during the golden age lived among men; but when that age passed away, withdrew with her sister Pudicitia (Purity). In the lines on the *Death of a Fair Infant*, 50, Milton calls her "that just Maid who once before Forsook the hated earth." Comp. Jonson's *Golden Age Restored*.

143. **Orb'd ... between.** This is the reading of the second edition (1673); the first edition (1645) had:

"Th' enameld Arras of the Rainbow wearing,
And Mercy sat between."

'Orb'd in' = encircled by, either partially or totally (in which case we may suppose a double rainbow, as suggested by Dunster). **like glories**, i.e. similar to the glorious tints of the rainbow.

145. **sheen**, brightness. Comp. *Com.* 893, 'azurn sheen'; *ib.* 1003, 'spangled sheen' *Epit. on M. of W.* 73, 'clad in radiant sheen'; *F. Q.* ii. 1. 10, 'So fair and sheen' (adj.); *On Death of Fair Infant*, 48, 'sheeny' (adj.). *Sheen* is cognate with *show*.

146. **tissued**: either 'variegated' or 'interwoven.' Comp. *Com.* 301, "plighted clouds"; also No. XIX., l. 20, note.

steering. Contrast the intrans. use of the verb 'steer' (= move) in *Sams. Agon.* iii, "The tread of many feet steering this way."

150. **yet**: see note, *Il Pens.* 30.

152. **bitter cross.** Comp. 1 *Hen. IV.* i. 1. 25, "those blessed feet ... were nailed For our advantage on the *bitter cross*"; also *M. for M.* ii. 2. 74, *Rich. III.* i. 2. 194.

153. **loss**: what we have lost. Comp. *Par. Lost*, iii. 280-302.

154. **both Himself**, etc. Comp. *Par. Lost*, iii. 296,

"Dying rise; and rising, with him raise
His brethren ransomed with his own dear life."

155. **ychain'd.** See note on 'yclept,' *L'Alleg.* 12. Spenser has yclad, ybent, ygo, ypent, yrapt, ytost, ywrake, etc. In M.E. the prefix *ge-* was weakened to *i-* or *y-* and disappeared altogether in the northern dialect.

156. **wakeful.** Here used objectively: comp. 'dreadful,' line 164, and 'awful' (see note, l. 59).

trump of doom: comp. No. II., *Song for St. Cecilia's Day*, lines 59-62.

158. The references are to the giving of the Mosaic Law: see *Exodus*, xix.

160. **aged Earth.** Comp. *Rom. and Jul.* ii. 3, "The earth, that's nature's mother" (a classical notion); 1 *Hen. IV.* iii. 1. 32, "the old beldam Earth."

aghost: Milton wrote 'agast,' for which 'aghost' has been erroneously substituted and is still employed. It is the participle of an old verb *agasten* (*a-* intensive; O.E. *gaestan*, to terrify); comp. Chaucer, *Legend of G. W.* 1171, "What may it be That me agasteth in myn slep"; Spenser, *F. Q.* i. 9. 21, "Or other griesly thing that him *aghost*." The fuller form of the past participle = 'agasted,' and the present participle = 'agasting,' are both obsolete; comp. Stanyhurst's *Æneid*, ii. 29, "Shivering mothers .. do wander *agasted*." (Comp. the two participles *roast* and *roasted*). The unetymological spelling with *gh* appears first in Scotch about 1425, and became general about 1700: it is probably due to a supposed connection with *ghast*, *ghaist*, *ghost*. Still another false derivation is seen in the forms *agazed*, *agased*; comp. 1 *Hen. VI.* i. 1. 126, "The whole army stood *agazed* on him." This spelling is due to supposed connection with *gaze*, an error rendered possible by the fact that the vowel is long in O.E. *gaestan*: hence *agāsed*. (Comp. *lit*, lighted; *päst*, paced, etc.).

161. **terroure**: Fr. *terreur*. The spelling points to the fact that the word came into English from the Lat. *terror*, indirectly through French; but (see note on *horroure*, l. 172) the spelling alone is not conclusive evidence of this. Comp. *All's Well*, ii. 3. 4.

162. Comp. *Par. Lost*, vi. 217:

"All Heaven resounded, and had Earth been then,
All Earth had to her centre shook."

centre. So in *Com.* 382, 'centre' = centre of the Earth, and in *Par. Lost*, i. 686, "Men also ... Ransacked the *centre*." Sometimes the word was used of the Earth itself, as the fixed centre of the whole universe according to the Ptolemaic astronomy (*Par. Reg.* iv. 534). Comp. *Hamlet* ii. 2. 159.

163. **last session**, the Last Judgment. 'Session' and 'assize' (a cognate word through the French; Lat. *sedere*, to sit) are both commonly applied in our literature, with such adjs. as *great*, *last*, etc. to the Day of Judgment: comp. Hampole's *Prick of Conscience*, 5514: "The aythen men at that great *assys*"; Sylvester's *Du Bartas*, i. 2: "When God his Sizes holds." *Session*, *assessment*, *assize*, *excise* (a corruption of *assize*), *size*, etc. are cognate. Comp. *Par. Lost*, ii. 514.

164. **spread, displayed**: comp. *Par. Lost*, ii. 960.

167. But now : and only now.

168. old Dragon : see *Rev.* xx. 2, "(An angel) laid hold on the dragon, the old serpent, which is the Devil and Satan, and bound him for a thousand years." So in *Sams. Agon.* 1692, and in *Par. Lost*, x. 529, dragon = serpent. Comp. *Com.* 393, 'dragon watch,' and Tennyson's *Dream of F. W.* 255, 'dragon eyes,' where the reference is to the dragon's keenness of vision, an idea contained in the name (Gr. *δέρκομαι*, to see). Comp. further, *Il Pens.* 59, and *M. N. D.* iii. 2. 379 where the allusion is to its swiftness.

169. straiter. 'Strait' is a doublet of *strict*. Comp. *F. Q.* i. 11. 23, "in *straighter* bandes," where 'strait' is confused with 'straight.'

171. wroth. Milton first wrote *wrath*, the older form (A.S. *wráth*, angry). *Wrath* is not found as a subst. in A.S.

172. Swinges ... tail. Comp. *Rev.* xii. 4, and the account of the Great Dragon in *F. Q.* i. 11. 113:

"His huge long tayle, wound up in hundred foldes,
Does overspred his long bras-scaly back ...
It sweepeth all the land behind him farre":

also *ib.* 23.

"His hideous tayle then hurled he about."

Browne refers also to a passage of Marvell's *First Anniversary* which seems to have been suggested by Milton's lines: "And stars still fall, and still the dragon's tail *Swinges* the volumes of its horrid flail." So Waller, with reference to the whale, speaks of its "tail's impetuous *swinge*." 'Swinges' = brandishes, beats about: this is the only case in which Milton uses the word, which is really the causal form of *swing*. Comp. *drink* and *drench*, *me-thinks* and *think*, *sit* and *set*, *fall* and *fell*, etc. The intrusive *d* in the form *swindges* (used in the original editions) is due to the soft *g*. *horror*: see note on 'terroure,' l. 161; this word comes directly from Latin, the spelling being due to force of analogy. Comp. *Com.* 38, "the nodding *horror* of whose shady brows," where the word has its radical sense of shagginess (Lat. *horrere*, to bristle), as it may have here. Or 'horror' may = object of horror: see note on 'sorrow,' *Lyc.* 166, and Comp. Dryden's *Trans. of Ovid's Meta.*: "Shook the shady *honours* of her head." *folded*: see description of Spenser's dragon, quoted above.

173. oracles are dumb. "The idea, from this point to line 236, is that of the sudden paralysis of the gods and enchantments of the Pagan religions at the birth of Christ" (Masson). So Rabelais in *Pantagruel*, iii. 24, says: "You must know that the oracles are all of them become as dumb as so many fishes since the advent of that Saviour King, whose coming into the world has made all oracles and prophecies to cease." See also *Gloss on Shepherd's*

Calendar, May, quoted in the notes on l. 89. The period at which oracles ceased to give forth their deliverances has been the subject of controversy. Eusebius and many Christian writers held the view here adopted by Milton, that they became silent at the birth of Christ, and doubtless the superstition, which had long lost its hold on the public mind, gradually disappeared before the light of Christianity. Nevertheless, there is abundant evidence that the oracles were consulted during several centuries of the Christian era, and edicts against them were issued by various emperors. Many of the Christian fathers regarded them, somewhat inconsistently, as due to the inspiration of the devil; and this might be the view held by Milton (see lines 167-170 and *Par. Reg.* 455, where Christ is made to say to Satan; "No more shalt thou by oracling abuse The Gentiles; henceforth oracles are ceased.") See further in notes, ll. 176, 177, 178. 'Oracle' (Lat. *oraculum*, a double diminutive from *orare*, to speak) is a term applied to the utterances or responses of a deity, to the deity responding, or to the place where the response is uttered.

174. *hideous hum*. Comp. Virgil's account of the cave of the Cumaean Sibyl when Aeneas went to consult her before descending into the lower world (*Æn.* vi. 42-100); when inspired by the god Apollo she "from her cell shrills forth awful mysteries and booms again from the cavern, robing her truth in darkness."

175. *deceiving, deceitful, or (at least) ambiguous*.

176. *Apollo ... shrine*. The most famous oracles of antiquity were those of Apollo: he was consulted at over twenty of these, e.g. Delphi, Abdera, Delos, Lesbos, etc. A 'shrine' is a place sacred to a divinity: see note on 'cell,' l. 180. Comp. Virgil's *Æn.* ii. 351: *Excessere omnes, adytis arisque relictis*.

177. *divine, i.e. utter presages or cause them to be uttered*. In his essay on the Pagan Oracles De Quincey says: "The fathers regarded it as a duty of Christianity to destroy Oracles; and holding that baseless creed, some of them went on to affirm, in mere defiance of history, that Christianity *had* destroyed Oracles. But *why* did the fathers fancy it so special a duty of the Christian faith to destroy Oracles? Simply for these two reasons viz., that (1) Most falsely they supposed *prophecy* to be the main function of an Oracle; whereas it did not enter into the main business of an Oracle by so much as once in a thousand responses. (2) Not less erroneously they assumed this to be the inevitable parent of a collision with Christianity, for all prophecy, and the spirit of prophecy, they supposed to be a regular prerogative of Christianity, sacred, in fact, to the true faith by some inalienable right. But no such claim is anywhere advanced in Scripture."

178. *steep of Delphos*. 'Delphos' is the mediaeval form of 'Delphi,' the name of a small town in Phocis, situated on the S.W.

extremity of Mt. Parnassus in Greece. Here was the most celebrated oracle of Apollo, the oracular divinations being uttered by a priestess called Pythea or the Pythoness in the temple of that god. From a chasm in the centre of the building rose a mephitic vapour, and the priestess sat on a tripod over the chasm, so that she might be readily intoxicated by the exhalations. The words she uttered while in this frenzied state were believed to be the revelations of Apollo. The Delphic oracle was finally suppressed by Theodosius. The name Delphos (applied to Delphi) is used by Milton, *Par. Reg.* i. 458, and by Shakespeare, *Wint. Tale*, ii. 1. Comp. *Lines on Shakespeare*, "Delphic lines" = oracular lines: Gray's *Prog. of Poesy*, 66, "Woods, that wave o'e Delphi's steep."

179. **nightly.** Comp. *Il Pens.* 84, *Arc.* 48. 'Nightly' here = nocturnal, pertaining to night. It is an adj., though its force is that of an adverb. Comp. Wordsworth, "The *nightly* hunter lifting up his eyes" = The hunter lifting up his eyes *at night*. **trance:** state of ecstasy; see note, *Il Pens.* 165. Sometimes the paroxysms of the priestess were so dreadful that the priests and suppliants fled in terror: comp. Virgil's *Æn.* vi. 100. **breathed spell;** spell due to the exhalations from beneath the tripod: on 'spell' see note, *Il Pens.* 170; the word was first used in a good sense, but occurs in the bad sense of 'magic' as early as Gower's *Confessio Amantis* (1393).

180. **pale-eyed.** Afterwards used in Pope's *Eloisa*, 21, "Shrines where their vigils *pale-eyed* virgins keep." Comp. *Hen. V.* iv. 2. 47, "*pale-dead eyes*"; Shakespeare has also 'pale-visaged,' 'pale-faced,' 'pale-hearted,' 'pale hope,' etc. **cell,** i.e. the adytum or innermost shrine, accessible only to the priests and the initiated (Lat. *cella*).

181. **o'er:** attributive to 'mountains.'

183. **voice of weeping.** Comp. the language of *Isaiah*, lxx. 19, and *Matt.* ii. 18. The allusion is explained by the Gloss quoted in the notes on line 89.

184. **haunted spring.** Comp. *L'Alleg.* 130, *Il Pens.* 137 and 154, "unseen Genius of the wood"; *Com.* 267; *Lyc.* 183, "the Genius of the shore"; *Par. Lost*, i. 783, iii. 27.

185. **poplar pale.** The silver-poplar (in Horace, *alba pōpulus*).

186. **parting,** departing. Comp. *Par. Lost*, viii. 630, "the *parting* sun"; *ib.* xii. 589, "The hour precise exacts our *parting* hence." See *Nares' Glossary* for other illustrative passages (e.g. 'timely-parted' = lately dead), and index to *Globe Spenser* (part = depart; parture = departure).

188. Comp. *Il Pens.* 133, 137, 154.

189. **consecrated:** see note on 'sacred,' *Lyc.* 102.

191. **Lars and Lemures.** Line 189 refers to the latter, and line 190 to the former. See Leigh Hunt's Essay on the Household Gods of the Ancients: "The Lares or Lars were the lesser and most familiar household gods; and though their offices were afterwards extended a good deal, in the same way as those of the Penates (gods of the house and family), with whom they are often wrongly confounded, their principal sphere was the fireplace. This was in the middle of the room, and the statues of the Lares generally stood about it in little niches. They are said to have been in the shape of monkeys; more likely mannikins, or rude little human images.... Some writers make them the offspring of the goddess Mania, who presided over the spirits of the dead; and suppose that originally they were the same as those spirits; which is a very probable as well as agreeable superstition, the old nations of Italy having been accustomed to bury their dead in their houses. Upon this supposition, the good or benevolent spirits were called Familiar Lares and the evil or malignant ones, Larvae and Lemures." Milton seems here to refer to Lemures in the same sense as Ovid, viz., shades, ghosts of the dead, Lat. *manes*.

192. **round:** prep. governing 'altars.'

194. **Flamens:** Roman priests devoted to the service of a particular deity. **quaint**, precise. In modern English it means odd or curious, and in Milton's poetry it usually conveys the idea of strangeness as well as of exactness or nicety. The word is from Lat. *cognitus*, known or remarkable, and Chaucer has it in the sense of 'famous'; hence 'skilful' and 'cunning' (in a good sense); hence 'cunning' (in a bad sense), as in *The Plowman's Crede* (1394), "the devell is full *queynte*." In French it became *coint*, which was treated as if from Lat. *comptus*, neat, ingenious, and hence acquired the sense of 'pretty' or 'neat,' as in *Temp.* i. 2. 317, "My *quaint* Ariel." Comp. 'uncouth,' *L'Alleg.* 5, note; No. VII., line 14; and *Lyc.* 139.

195. **chill marble ... sweat.** Dunster refers to *Georgics* i. 480, for the prodigies at the death of Caesar: "the ivory in the fanes sheds tears for sorrow, and the brass sweats."

196. **foregoes**, etc. Comp. No. XIX., 39, note. In this line 'peculiar' = special. 'Foregoes' = gives up, a corruption of 'forgoes,' due to confusion with 'foregone' (= gone before). The prefix *for-* (seen in forbear, forbid, forget, forgive, forlorn, forsake, forswear) has the sense of *from* or is an intensive (cf. Ger. *ver*).

197. Compare the catalogue of fallen angels in *Par. Lost*, i. 376-521. **Peor**; i.e. Baal-Peor, or the Baal of Peor (*Num.* xxiii. 28; xxv. 3, 18; *Josh.* xxii. 17). Milton follows Jerome, who identifies Chemos (see *Par. Lost*, i. 405) with Baal-Peor and the Greek Priapus. **Baalim**: see *Judges*, viii. 33, 1 *Sam.* vii. 4; 2 *Chron.* xxviii. 2, etc.; also *Par. Lost*, i. 422, "Baalim and Ashtaroth,

those male, these feminine." The Baal of the Phoenicians here referred to is the Sungod, the Baal (Heb. ba'al, lord; plur. baalim) or lord of the heavens: the Baals of different tribes or sanctuaries were not necessarily regarded as identical, so that in the Bible we find frequent mention of "the Baalim." As the principle of life he was worshipped as Baal-Peor, and other aspects are marked by such names as Baal-zebub, Ish-bosheth (where bosheth = 'shameful thing,' substituted for 'Baal'), etc.

199. *twice-batter'd god*. See *Par. Lost*, i. 462, "Dagon his name, sea monster, upward man And downward fish;" *Sams. Agon*. 437, 468; 1 *Sams.* v. 3, where allusion is made to Dagon's twice falling before the ark of God. **Palestine**: Dagon was a national god of the Philistines, who have given their name to Palestine (comp. the transfer of the name 'Asia' from a small district of Lydia to a whole continent).

200. *moonéd Ashtaroth*, etc. Ashtoreth, Ashtaroth or As-tarte, goddess of the Sidonians and Philistines, whose worship was introduced among the Israelites during the period of the Judges (*Judg.* ii. 13, 1 *Sam.* vii. 4). The name is properly a plural, and in the Old Testament is sometimes associated with the plural Baalim. On this account some (including Milton, *Par. Lost*, i. 422) would identify Baal with the male principle of life and Ashtaroth with Ashera, the female principle among the Syrians and others. But Ashera was an impure deity, while Ashtaroth is not so represented. "The key to this difficulty is probably to be sought in the Assyrian mythology, where we find that the planet Venus was worshipped as the chaste goddess Istar, when she appeared as a morning star, and as the impure Bilit or Beltis, Mylitta of Herod. (i. 199), when she was an evening star. These two goddesses, associated yet contrasted, seem to correspond respectively to the chaste Ashtoreth and the foul Ashera, though the distinction between the rising and setting planet was not kept up among the Western Semites, and the nobler deity came at length to be viewed as the goddess of the moon" (*Ency. Britt.* iii.). Milton here regards her as goddess of the moon (see *Par. Lost*, vi. 978), though the Greek goddess Astarte was identified with Aphrodite or Venus (see *Com.* 1002, "Assyrian Queen").

201 *Heaven's queen*, etc. She is so called in *Jerem.* xlv. 25, "to burn incense to the *queen of heaven*." Newton says, 'She was called *regina coeli* and *mater Deum*' (Selden's *De Diis Syriis*).

202. *tapers' holy shine*, i.e. on her altars. On 'taper,' see note *L'Alleg.* 125. 'Shine' = lustre, as in *sun-shine*, *moon-shine*: the use of 'shine' as a subst. is found in Spenser, Shakespeare, Jonson, Dryden, and others; comp. *F. Q.* i. x. 67, "passing brightness ... and too exceeding *shyne*"; *Ven. and Adon.* "her silver *shine*"; Jonson's *Cynth. Rev.* "a heart with *shine* about it." See *Nares' Glossary* under *shine* and *sheen*.

203. **Libyc Hammon**, i.e. the Libyan or Aethiopian god Ammon, called by the Greeks Zeus Ammon and by the Romans Jupiter Ammon. See *Par. Lost*, iv. 276, "Old Cham (=Ham, son of Noah) whom Gentiles Ammon call and Libyan Jove." The reference to his horn shows that Milton is thinking of that type of Ammon with which the later Greek and Roman writers were most familiar, which connected him with the ram-headed god Khnum or Chnoumis, the spirit of the waters; and perhaps the poet does not clearly distinguish him from Apis, the bull-god, whose name, like that of Ammon, means 'the hidden god.' The classical writers regarded the horns of Ammon as significant of his office as protector of the flocks, the Aethiopians being a nomadic people. It is probable that the worship of Ammon was introduced from Egypt into Aethiopia; he was worshipped at Meroë in Aethiopia, Thebes, and Ammonium. On his conquest of Egypt, Alexander the Great called himself the son of Ammon, and his portraits show him wearing the ram's horn.

shrinks; used transitively; see *Lyc.* 133, note.

204. **Thammuz**. Comp. *Par. Lost*, i. 446, "*Thammuz came next behind, Whose annual wound in Lebanon allured the Syrian damsels to lament his fate*"; and *Com.* 999, "Where young Adonis oft reposes," etc. These two passages shew that Thammuz was identified with Adonis, and Astarte with Venus. Keightley, in his *Mythology*, says: "The tale of Adonis is evidently an eastern myth ... He appears to be the same with the Thammuz mentioned by the prophet Ezekiel (viii. 14), and to be a Phœnician personification of the sun, who during part of the year is absent, or, as the legend expresses it, with the goddess of the under world: during the remainder with Astarte, the regent of heaven." The mourning of the Tyrian maids is an allusion to the anniversary ceremonies held in Syria and round the Mediterranean to perpetuate the memory of Venus's grief for Adonis, who died of a wound received from a wild boar. On the myths of Adonis and Ammon see Frazer's *Golden Bough*, i. 3. 4; ii. 3. 12.

205. **sullen Moloch**: comp. *Par. Lost*, i. 392, "Moloch, horrid king, besmear'd with blood Of human sacrifice and parent's tears," etc. Moloch or Molech or Milchôm, the national god of the Ammonites, to whom children were offered up in sacrifice (see *Psalms*, cvi. 38, *Jer.* vii. 31, *Ezek.* xvi. 20, 2 *Kings*, iii. 27, *Lev.* xx. 1-5). In the Old Testament there seems to be some confusion between Moloch and Baal: see especially *Jer.* xxxii. 35, and *ib.* xix. 5, where the names are used as if interchangeable, and human sacrifices are ascribed to both. Classical writers have identified Moloch with Saturn. Warton quotes from Sandys' *Travels*, a book popular in Milton's time: "Wherein [the valley of Tophet] the Hebrews sacrificed their children to Moloch: an idol of brass, having the head of a calf, the rest of a kingly figure with arms extended to receive the miserable sacrifice, scared to death with

his burning embracements. For the idol was hollow within, and filled with fire. And lest their lamentable shrieks should sad the hearts of their parents, the priests of Moloch did deaf their ears with the continual clangs of trumpets and timbrels." Milton here pictures Moloch fleeing from his own altar at the moment of Christ's birth and while his worshippers were in the act of sacrificing to him. The priests danced round the fire, and endeavoured to recall their god.

207. **all**: see note, *L'Alleg.* 33.

208. **cymbal's ring**: the clash of the cymbals in which the cries of the victims were drowned; see note, l. 128.

209. **grisly**. Radically the same as *grue-some* = horrible, causing terror (comp. Ger. *grausig*, causing horror; *graus*, horror). In *Par. Lost*, iv. 821, Satan is called "the grisly king"; comp. *Com.* 603, "all the grisly legions," and see index, *Globe Spenser*; 'grieslie,' 'grisely.'

210. **dance**: comp. *Macbeth*, Act iv.

211. **brutish**. In direct allusion to their form. "The distinguishing peculiarity of the ancient Egyptian religion, with respect to worship, is the adoration of sacred animals as emblems of the gods ... The most celebrated of these were the bulls Apis at Memphis and Mnevis at Heliopolis, both sacred to Osiris, though some say the latter was sacred to the sun." The crocodile was sacred to Sebak, the jackal and probably more than one allied species to Anubis; the cat to Pasht, and so with innumerable animals. The gods of Egypt are referred to in Juvenal's 15th Satire, in Herod. ii, and in Lucian's *De Sacr.* Comp *Par. Lost*, i. 477: "A crew who under names of old renown, Osiris, Isis, Orus, and their train, With monstrous shapes, and sorceries abused Fanatic Egypt and her priests, to seek Their wandering gods disguised in brutish forms Rather than human."

212. **Isis**, the consort of Osiris and mother of Horus. At first the goddess of the earth, and afterwards of the moon: then identified by the Greeks with Demeter and the Argive Io. Her worship prevailed extensively in Greece, and was introduced into Rome in the time of Sulla. In the public processions those initiated in her mysteries wore masks representing dogs' heads: see Smith's *Class. Dict.* and *Ency. Britt.*, article 'Egypt.' Spenser, *F. Q.* v. 7, says: "They wore rich mitres shaped like the moon To show that Iris doth the moon portend, Like as Osiris signifies the sun." See Frazer's *Golden Bough*, vol. i. chap. 3, § 6, on Osiris and Isis.

Orus ... Anubis. The children of Osiris and Isis were Orus (= Horus or Har) and Anubis or Anup. The former was represented as 'hawk-headed,' the latter as 'jackal-headed.' Horus assisted his father Osiris in judging the dead, while Anubis had

the duty of weighing the souls of the departed and of presiding over funeral rites. He is also sometimes called the sun-god: comp. Virgil's *Æn.* viii. 698.

213. *Osiris*. Milton here identifies Osiris, long regarded as the sun-god and the Nile-god and the most celebrated deity in the Egyptian Pantheon, with Apis the bull-god, respectfully following the classical writers (e.g. Juvenal, *Satires*, viii. 29). This identification was due to the fact that the bull, worshipped at that time as a divinity, came to be regarded as a symbol. In ll. 216-7 Milton alludes to the legend that Osiris, originally king of Egypt, had been, on his return from travels in foreign lands, murdered by his brother Typhon, who cut his body into pieces and threw them into the Nile. After long search Isis discovered them, and defeated Typhon with the aid of her son Horus. Mr. Palgrave's note is as follows:—Osiris, the Egyptian god of Agriculture (here perhaps by confusion with Apis, figured as a Bull), was torn to pieces by Typho and embalmed after death in a sacred chest. This mythe, reproduced in Syria and Greece in the legends of Thammuz, Adonis, and perhaps Absyrtus, may have originally signified the annual death of the Sun or the Year under the influences of the winter darkness. Horus, the son of Osiris, as the New Year, in his turn overcomes Typhon.

214. *Memphian grove*. After the fall of Thebes, Memphis became the capital of Egypt: it contained the splendid temple of the bull-god Apis.

215. *unshower'd*: in allusion to the small rain-fall of Egypt, a country which is watered by the Nile's overflow. *with*: comp. *Lyc.* 29, note.

217. *chest, ark* (as in line 220). Comp. Henryson's *Moral Fables*, 8: "The cheese in *Arke* and meill in *Kist*." Chaucer has chest in the sense of coffin (comp. Gr. *κόφινος*, a chest): "He is now ded and nailed in his *chest*," *Prol. to Clerk's Tale*. On 'sacred' (= 'worshipt' in l. 220), comp. note, *Lyc.* 102.

218. *shroud*: see note, *Lyc.* 22, "my sable shroud."

219. *timbrell'd anthems*, anthems sung to the accompaniment of the timbrel. 'Timbrel,' a dimin. from M.E. *timbre*, cognate with Lat. *tympanum*, a drum. Comp. *Exod.* xv. 20; and Pope's line, "Let weeping Nilus hear the timbrel sound," *Trans. of 1st Thebaid* of Statius. On 'anthem,' see *Il Pens.* 163, note.

220. *sable-stoléd*. On 'stole,' see note, *Il Pens.* 35, and comp. 'sable-vested' (Gk. *κναρόστολος*) in *Par. Lost*, ii. 962. *worshipt*: see note on 'kist,' line 65. Milton also has 'worshipped.'

221. Comp. *Isaiah*, xix. 1, "Behold, the Lord rideth upon a swift cloud, and cometh unto Egypt; and the idols of Egypt shall be moved at his presence, and the heart of Egypt shall melt in the midst of it."

223. *eyn*. There were a large number of plurals in *en* in Old English, only one of which (*oxen*) is now in common use as a plural, though others are now used as singulars (*welkin*, *chicken*, etc.). Chaucer has the form *yē*, plur. *yēn*, commonly written *eye*, *eyen*: Spenser frequently uses *eyen* = O.E. *eagan*, Prov. Eng. *een*; and *foen* = O.E. *fan*, *fōn*, *foes* (see Morris, § 80). Shakespeare (*Ant. and Cleop.* ii. 7. 121) has *eyne* = eyes, and *shoon* = shoes (*Ham.* iv. 5). Comp. *doughteren*, *sistren*, *assen*, *been*, etc., all found in old writers: *kine*, *children*, and *brethren* are double plurals.

224. *beside*, *besides*, *other*: see note, *Il Pens.* 116.

226. *Typhon*: the Egyptian god, Set, called by the Greeks *Typhon*, was a brother of *Osiris*: he is represented sometimes with the head of a fabulous monster, sometimes as a crocodile, etc. For the use of 'twine,' comp. *Com.* 105.

227. *Our Babe*, etc. The allusion is explained by the story of the infant *Hercules* strangling, in his cradle, the two serpents sent by *Hera* to destroy him.

228. *crew*: see note, *L'Alleg.* 38.

229. *So*: in the same way. Comp. Cowley's *Hymn to Light*, 41, "When, Goddess, thou lift'st up thy wakened head, Out of the Morning's purple bed," etc.

231. *Pillows ... wave*. Comp. Shelley's *Lines written in the Euganean Hills*:

"Lo! the sun upsprings behind,
Broad, red, radiant, half-reclined
On the level quivering line
Of the waters crystalline."

Also *Par. Reg.* iv. 426; *Il Pens.* 121.

orient, bright. The Lat. *oriens* = rising; hence (from being applied to the sun) = eastern (*Com.* l. 30); and hence generally 'bright' or 'shining': comp. *Com.* 65, *Par. Lost*, i. 546.

232. *flocking shadows*, etc. Comp. *M. N. D.* iii. 2,

"Yonder shines *Aurora's* harbinger,
At whose approach ghosts, wandering here and there,
Troop home to churchyards," etc.

See further, *L'Alleg.* 49, note; *Hamlet*, i. 5. 89-91.

234. *his several grave*, i.e. his separate or particular grave. Radically 'several' is from the verb 'sever' (Lat. *separo*) and in this sense could be used with singular nouns: comp. *Much Ado*, v. 3. 29, Shak. *Sonnet*, 137, *Comus*, 25. It was also used as a subst. = an individual, an enclosed place, etc.; and the adverb had the sense of 'separately' or 'privately': comp. *Jul. Caesar*,

iii. 2. 10, "*severally* we hear them." In the modern sense of 'various,' 'divers,' 'sundry,' the adj. is used only with plural nouns, and cannot stand as a subst. See Abbott, § 61; Morris, § 249; and *Nares' Glossary*. On 'his' = its, see notes, ll. 106, 139.

235. *fays, fairies*. Strictly '*fay*' (Fr. *fée*, an elf) is the personal name, while the derivative '*fairy*' is an abstract noun = enchantment: the latter, though at first wrongly used, has now nearly displaced the former. See Keightley's *Fairy Mythology*. '*Yellow-skirted*': yellow is a colour widely associated with enchantment.

236. *night-steeds*. Comp. *Com.* 553, "The drowsy frightened steeds that draw the litter of close-curtained sleep:" also *Par. Lost*, ii. 662. Shakespeare alludes frequently to the dragons that draw Night's chariot (*M. N. D.* iii. 2. 379, *Cym.* ii. 2, *Tro. and Cress.* v. 9) and to night as the time for fairies and ghosts (*Ham.* iii. 2; *M. N. D.* v. 2; *ib.* ii. 1). See also *Il Pens.* 59, note.

moon-loved maze; intricacies of their moon-light dance. Comp. *M. N. D.* ii. 1. 141, "If you will patiently dance in our round, And see our moon-light revels, go with us"; and *Par. Lost*, i. 781, "fairy elves Whose midnight revels ... Some belated peasant sees, ... While overhead the moon Sits arbitress."

238. *Hath*: see note, *L'Alleg.* 108.

239. *Time is, etc.*, = 'It is time that,' etc.

240. *youngest-teemed* = last born or 'latest born': comp. 'later born,' *Sonnet to Lady Mar. Ley*. The allusion is to the Star in the East (see lines 19 and 23, notes)

241. *fixed ... car*: the star remained fixed over the spot where Christ lay at Bethlehem. '*Polished*' = bright: comp. *Com.* 95, "the *gilded* car of day."

242. *hand-maid lamp*. Dunster thinks the allusion is to the parable of the Ten Virgins, *Matt.* xxv: comp. Milton's *Sonn. to a Virtuous Young Lady*, "Thy care is fixed and zealously attends To fill thy odorous lamp with deeds of light."

243. *courtly stable*. The stable where the kings from the East did homage to the Prince of Peace.

244. *Bright harness'd, clad in shining armour*. In old books 'harness' almost always means body-armour for soldiers: comp. 1 *Kings*, xx. 11; Chaucer's *Cant. Tales*, 1615, "*harness* right enough for thee" (said to a knight); *Macbeth*, v. 5. 52, "At least we'll die with harness on our back;" *Par. Lost*, vii. 202, "harnessed at hand" (applied to an equipage).

serviceable, ready to serve. Comp. *King Lear*, iv. 6. 257; and *Son. on his Blindness*, "They also serve who only stand and wait."

No. II.

SONG FOR SAINT CECILIA'S DAY, 1687.

THIS ode was composed for the festival of St. Cecilia, November 22, 1687, very shortly after the publication of *The Hind and the Panther*. It would appear from a note in his copy of Spenser's *Faerie Queene* that Dryden had previously had an idea of a song for St. Cecilia's Day, suggested by a stanza of Spenser's poem (Bk. vii. 7. 12):

“Was never so great joyance since the day
That all the gods whylome assembled were
On Haemus hill in their divine array,
To celebrate the solemn bridall cheare
Twixt Peleus and Dame Thetis pointed there;
Where Phoebus selfe, the god of Poets hight,
They say, did sing the spousall hymne full cleere,
That all the gods were ravisht with delight
Of his celestial song, and Musick's wondrous might.”

St. Cecilia, the patron saint of music, has been honoured as a martyr ever since the fifth century, and in England the festival held on the day sacred to her was revived in 1683. In 1687 and 1697 Dryden wrote the ode for the occasion: Pope wrote it—a very formal production—in 1708. The story regarding St. Cecilia, as delivered by the Notaries of the Roman Catholic church, and thence transcribed into the Golden Legend (*Legenda Aurea*) and similar books, tells that she was a noble Roman lady, born about 295; that, though a convert to Christianity, her parents married her to a pagan nobleman named Valerianus, whom she informed that she was nightly visited by an angel. Valerianus was permitted to see the angel on condition that he would embrace Christianity. This he did, and was informed by the angel that he would be crowned with martyrdom in a short time. Both he and Cecilia died as martyrs about 320. The legend says little about her musical genius, but there is a tradition that she excelled in music and invented the organ. Hence the perversion of the legend to the effect that her music, and not her purity, drew the angel from heaven. See Longfellow's *Golden Legend*, and Chaucer's *Seconde Nonnes Tale*: the latter is almost literally a translation from the life of St. Cecilia in the *Legenda Aurea* of Jacobus Januensis. The following are extracts from Chaucer's poem:

“This maiden bright Cecile, as her life saith,
Was come of Romans and of noble kind,
And from her cradle foster'd in the faith
Of Christ, and bare his Gospel in her mind;

She never ceaséd, as I written find,
 Of her prayér, and God to love and dread ...
 And while that th' organs maden melody,
 To God alone thus in her heart sung she;
 O Lord, my soul and eke my body gie
 Unwemméd, lest that I confounded be."

The fact that Milton's *Hymn on the Nativity* and the poem now under consideration are both described as odes raises the question of the nature of an Ode. The one is in regular stanzas, the other is more irregular; the one has a chorus, the other has not. It would seem, therefore, that irregularity of metre and stanza and the presence of a choric strain are not essential to the Ode, and many of the finest odes in the English language are of perfectly regular structure. The Greek ὕμνη meant a song or lyrical composition, and many English odes are framed on the model of the Pindaric odes. Hence the use of irregular metres and arbitrary divisions into stanzas (without regard to the demands of music) supposed to be in the style of Pindar—a practice largely due to the influence and example of the poet Cowley (1618-1667). Dryden's *Song for St. Cecilia's Day* is, in fact, an imitation of Cowley's *Ode on the Resurrection*, and Cowley's *Odes* have been "the forerunners of a whole current of loud-mouthed lyric invocation not yet silent after two centuries." An ode is a species of lyric, but when not intended to be sung or chanted, the classical models are no longer suitable and the broken lines and other irregularities which, after Cowley, were supposed to be specially fitted for the Ode, have little real meaning and tend to artificiality. To find a definition of an ode that will apply to all the best modern specimens is difficult; Mr. Gosse would include "any strain of enthusiastic and exalted lyrical verse, directed to a fixed purpose, and dealing progressively with one dignified theme." In *Great Odes* a recent writer discusses this question and finally says: "There can be little doubt that the term would be almost meaningless if it were allowed to comprise every lyrical form. If the ode be at once 'a high remote chant' and an impassioned apostrophe it must cease to be distinctive, must become as liberal a term as 'lyric' itself. Are we to call the 'Hymn on Christ's Nativity,' and the 'Ode to the West Wind,' or 'To the Skylark,' by one common name? Yet each has been accepted as an ode. It may be suggested that any poem finely wrought, and full of high thinking, which is of the nature of an apostrophe, or of sustained intellectual meditation on a single theme of general purport, should be classed as an ode. This, it seems to me, may fairly be accepted if, further, the distinction between the personal and impersonal lyric be observed, and if it be understood that the form must neither be narrative nor dramatic, nor, again, be of an obtrusively choric nature."

NOTES.

1. **heavenly harmony**, etc. The idea expressed in the opening lines is that of Pythagoras (B.C. 530), who is said to have been the first to speak of the universe as a *cosmos*, from its orderliness or arrangement (Lat. *mundus*). "The new and startling feature in the Pythagorean philosophy, as opposed to the Ionic systems, was that it found its ἀρχή, its key of the universe, not in any known substance, but in number and proportion. This might naturally have occurred to one who had listened to the teaching of Thales and Anaximander. After all it makes no difference, he might say, what we take as our original matter; it is the law of development, the measure of condensation, which determines the nature of each thing. Number rules the harmonies of music, the proportions of sculpture and architecture, the movements of the heavenly bodies. It is Number which makes the universe into a κόσμος, and is the secret of a virtuous and orderly life" (*Thales to Cicero*, Mayor). According to the Pythagoreans the soul was itself a harmony, dwelling in the body as in a prison (comp. Plato's *Phaedo*, vi. 62B). On the music of the spheres, see note, *Hymn Nat.* 125.

2. **universal frame**, the fabric of the universe, frame which is the universe. This makes the phrase more significant than if we regard 'universal' as merely = total. Comp. Spenser's *Hymn of H. Love*, 22:

"Before *this world's great frame*, in which all things
Are now contained, found any being-place,
Ere flittering Time could wag his eyas wings
About that mighty bound which doth embrace
The rolling spheres, and parts their hours by space,
That High Eternal Power which now doth move
In all these things, moved in itself by love."

The phrase occurs also in Milton, *Par. Lost*, v. 153, "Almighty, thine this *universal frame*." The word 'frame' conveys the notion of something whose parts are fitted together: comp. 'vocal frame,' *Alex. Feast*, 133.

began, took its rise: comp. *Alex. Feast*, 25.

3. **Nature ... jarring atoms**. Comp. *Par. Lost*, ii. 894:

"Eldest Night
And Chaos, ancestors of Nature, hold
Eternal anarchy. Amidst the noise
Of endless wars, and by confusion stand.
For Hot, Cold, Moist, and Dry, four champions fierce,
Strive here for mastery, and to battle bring
Their embryon atoms."

Comp. also Ovid's *Meta.* i. 5, *Rudis indigestaque moles*, etc. 'Jarring' = discordant, not yet harmonized : what Ovid calls *discordia semina rerum* ; comp. also No. LXIII. 'Atoms' (Gk. *ἄτομος*, indivisible) : comp. Holland's *Plutarch's Mor.* 807, "Epicurus saith, That the principles of all things be certain Atomes"; see also Munro's *Lucretius*, index.

5. **heave her head.** 'Heave' = raise, is frequent in Milton: comp. *Comus*, 885, 'heave thy rosy head'; *L'Alleg.* 145; *Sam. Agon.* 197. The phrase is Miltonic; before Milton's time 'heave' had a less restricted sense, comp. Spenser, *F. Q.* i. 2. 39, "His raging blade he *heft* (heaved)," Chaucer's *Prolog.* 550, "*Heve* a dore of harre (off its hinge)"; *Rich. III.* iv. 4, "Painted queen; *one heaved* on high" (i.e. exalted, now obsolete). It was Dryden's use of Miltonic phrases, among other things, that led to such fulsome eulogies as that of Lee:

"To the dead bard your fame a little owes,
For Milton did the wealthy mine disclose
And rudely cast what you could well dispose ...
Till through the heap your mighty genius shined,
He was the golden ore which you refined !"

6. **The:** used specifically. **Voice**, i.e. words; namely, "Arise, ye more than dead."

7. **ye more than dead.** In such phrases of address *ye* continued to be commonly used, even after *ye* and *you* had come to be used with little discrimination. This confusion between *ye* and *you* did not exist in old English: *ye* was always used as a nominative, and *you* as a dative or accusative. In the English Bible the distinction is very carefully observed, but in the dramatists of the Elizabethan period there is a very loose use of the two forms" (Morris): it is the same in Milton. 'More than dead': as 'more' is here adverbial, and no adjective is expressed after it, we may interpret the phrase as = 'worse than if ye were dead'; for a body, though dead, is nevertheless organized, but these atoms were discordant.

8. **cold and hot**, etc. See 'the four champions' alluded to in *Par. Lost*, ii. 898 (quoted above). Comp. Ovid's *Meta.* i. 19:

"*Frigida* pugnant *calidis*, *humentia siccis*,
Mollia cum duris, sine pondere habentia pondus."

The early sages of Greece distinguished four elements,—earth, water, air, and fire; and with these were associated corresponding qualities—hot and cold, dry and moist.

9. **in order ... leap:** instantaneously form the Cosmos.

14. **compass, range.** Comp. "You would sound me from my lowest note to the top of my *compass*," *Ham.* iii. 2. The word is here used in its special application to music (see next note):

in M.E. it meant a circle ("As the point in a *compas*," Gower's *Conf. Amant.* iii. 92); but it has also the more general sense of extent or grasp: comp. "*compass* of my wits," *Rom. and Jul.* iv. 1.

15. **diapason** ... **Man**, Man being the full and completed harmony. The best illustration of the meaning will be found in No. 63, *At a Solemn Music*, 17-28. 'Diapason'; in music a name given by the Greeks to the interval of the octave, and so called because it embraces all the sounds of the perfect system or scale: it is also used in the sense of the compass of any voice or instrument. The word (Gk. διαπασῶν) is a contraction of the phrase διὰ πασῶν χορδῶν συμφωνία, a symphony extending through all the notes; so that *diapason* = "through-all." Comp. Holyday's *Distich*:

"All things are wonder since the world began;
The world's a riddle, and the meaning's man."

closing: see note, *Hymn Nat.* 100, and *Comus*, 548, "ere a close." **full**: see note on 'shrill,' *L'Alleg.* 56.

16. **passion**, feeling or emotion: see note, *Il Pens.* 41. On the power of music comp. *Alex. Feast*; Collins' *Ode on the Passions* (No. 178 in *Gold. Treas.*); Congreve's *Mourning Bride*; *M. N. D.* ii. 1. 150, "Music hath charms to soothe the savage breast"; and Herrick's poems on Music (pages 160, 161, Mr. Palgrave's edition), e.g.

"Music, thou queen of heaven, care-charming spell,
That strik'st a stillness into hell;
Thou that tam'st tigers and fierce storms that rise,
With thy soul-melting lullabies."

raise and quell, excite and soothe. *Quell* is M.E. *quellen*, to kill: *quell* and *kill* are probably not cognate.

17. **Jubal**: comp. *Gen.* iv. 21, "He was the father of all such as handle the harp and pipe;" and George Eliot's *Legend of Jubal*. Marvell, in *Music's Empire*, says:

"Jubal first made the wilder notes agree,
And Jubal tuned Music's Jubilee;
He called the echoes from their sullen cell,
And built the organ's city, where they dwell."

chorded shell. The first lyre is said to have been made by stretching strings over the shell of a tortoise. So in Lat. *testudo* and in Gk. χέλυς, both meaning a tortoise, were applied to the lyre; comp. Horace's ode to his lyre, i. 32, "Dapibus supremi Grata *testudo* Jovis"; also v. 14, "cava *testudine*." 'Chorded' (Gk. χορδή, string of a musical instrument): *chord* and *cord* are radically the same: comp. *Par. Lost*, xi. 561, and Collins' *Ode*, 3.

20. celestial sound; comp. Collin's *Ode*, "Music, sphere-descended maid."

21. Less: object of 'dwell,' and = a less being. Comp. the stories of the behaviour of savage tribes under similar circumstances, the unfamiliar being objects of worship.

25. trumpet's loud clangor. 'Clangor' (3 *Hen. VI.* ii. 3. 18, and 'clang' (*Tam. Shrew*, i. 2. 207) are both applied to the sound of the trumpet (Lat. *clangere*, to resound). On the effect of the trumpet comp. Sidney's *Apologie for Poetry*; also *Æn.* ix. 501.

27. shrill: comp. *Othello*—

"Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, th' ear-piercing fife."

In Collin's *Ode* it is "the war-denouncing trumpet."

28. mortal alarms, i.e. calls to deadly combat. In this case, as in 'mortal' wound, 'mortal' retains its active sense: 2 *Hen. VI.* iii. 2, "The mortal worm"; *Ant. and Cleop.* v. 2, "thou mortal wretch." 'Alarms': originally an exclamation meaning 'To arms!' (Old Fr. *alarme*), as in *Piers Plow.* xxiii. 92, "*Alarme! Alarme!* quath that Lorde"; then used as a general name for a call to arms (as in Hall's *Chron.* 680, "When the *alarme* came to Calice, every man made to horse and harness"); then a warning sound of any kind; then any warning of danger; then anything that excited apprehension. In the seventeenth century, owing to ignorance of its derivation, it was sometimes taken for 'all arm' and so written: comp. C. Butler's *Fem. Mon.* 130, "As if the drum did sound an *all-arm*." The form *alarum*, still in use as the name of an apparatus which sounds a warning, is due to the rolling of the *r*.

29. double double, etc. The line imitates the rapid beat of the drum during an alarm: throughout the poem the endeavour to express the character of the various instruments is evident. Comp. Collins' *Ode*, "The doubling drum with furious beat."

33. flute. Associated with love-songs, "music being the food of love": see *Twelfth Night*, i. 1. 1-4, and *Cant. Tales*, 79-91, where the young Squire, a lover, "singing he was or floyting all the day."

34. discovers, makes known. This negative use of the prefix *dis-* is common in Milton (*Par. Lost*, iii. 546), and Shakespeare (*M. of V.* ii. 7. 1.) Comp. *dis-burden* (where the Romance prefix is used with an English word), *disallow*, *disarray*, (*Spenser's Epith.*), *disedge* (Tennyson's *Enid*), etc.

36. dirge, lament. A word of curious origin, being a contraction of Lat. *dirige*, 'direct thou,' imperative of *dirigere*. *Dirige* was the initial word of an anthem sung in the funeral service or

office for the dead, translated from *Psalm* v. 8, *Dirige, Domine, in conspectu tuo vitam meam*, etc. The word has now become a general name for a funeral hymn or lament; comp. *Piers Plow.* iv. 467, “*placebo and dirige*,” and Fuller’s *Church History*, where the form *dirige* is used (see Trench, *English Past and Present*, viii.). For a similar use of initial words as general names, compare ‘*paternoster*,’ ‘*ave maria*,’ and (sometimes) ‘*Te Deum*’; as in 3 *Hen.* VI. ii. l. 162, “*Numbering our Ave-Maries with our beads*”; Burton’s *Anat. of Mel.* ii. 2. 4, “*To say so many paternosters, avemaries, creeds.*” *warbling lute.* On ‘*warbling*,’ see note, *Hymn Nat.* 97. The lute is associated with love-melancholy: 1 *Hen.* IV. i. 2, “*melancholy as a lover’s lute*”; *Hen.* VIII. iii. l. 1, “*Take thy lute, wench; my soul grows sad with troubles*,” etc. (the rest of the passage illustrating line 48 of this poem); “*lute or violl still more apt for mournful things*,” Milton, *The Passion*, 27. ‘*Lute*’ is from Arabic *al úd*, *al* being def. art. (as in *algebra*) reduced to *l*.

37. *Sharp violins.* On expressiveness of the viol, comp. that by Shelley *To a Lady, with guitar*, 43, *et seq.*: “*The artist who this viol wrought To echo all harmonious thought,*” etc. Comp. Collins’ *Ode*, “*the brisk awakening viol.*” There are four varieties of the violin generally used, viz.: the *violin*, the *viola*, the *violoncello*, and the double bass. The names are from Ital. *violo* (a word perhaps cognate with fiddle), of which the diminutive is *violino*, the violin. The form *violoncello* is from the Ital. *violone*, augmentative form of *violo*. Spenser alludes to the violin (*Shep. Cal.*) and Shakespeare to the viol (*Rich. II.* i. 3. 162), and viol-de-gamboys (*Twelfth Night*, i. 3), a violoncello with six strings. On Dryden’s application of the word ‘*sharp*’ to the violin, Todd says, “*It is a judicious remark of Mr. Mason that Dryden with propriety gives this epithet to the instrument; because, in the poet’s time, they could not have arrived at that delicacy of tone, even in the best masters, which they now have in those of an inferior kind. See Essays on English Church Musick, by the Rev. W. Mason, M.A., Precentor of York, 1795.*”

39, 40. The trochaic effect of these lines admirably marks the contrast with the preceding stanza.

41. *disdainful, haughty.* *Disdain*, negative of *deign* (to think worthy). In the negative form the *g*, which is radical, is lost; see note, *Il. Pens.* 56.

44. *organ’s.* Comp. Pope’s *Ode on St. Cecilia’s Day*:

“*While in more lengthen’d notes, and slow,
The deep, majestic, solemn organs blow*”:

also *Par. Lost*, i. 708, vii. 596; *Il. Pens.* 161 and note; Shakespeare’s *Temp.* iii. 3. 98, “*the thunder ... that deep and dread-*

ful *organ-pipe*." Milton's fondness for the organ is well known: Leigh Hunt, in his essay on *The Pianoforte*, says, "Chaucer, Spenser, Shakespeare and Milton all mention the organ ... Milton was an organ player, and Gay a flute player, (how like the differences of their genius!)." The early history of the instrument is obscure: the name is a translation of the Lat. *organum* which seems to have been used as a general name for musical instruments: *organa dicuntur omnia instrumenta musicorum* (St. Augustin). Later the word was applied only to wind instruments and finally to the complex instrument now so called. "In old books, the instrument of music is commonly called *the organs* or a *pair of organs*; the plur. *orgone* or *orgoon* (answering to Lat. *organa*) occurs in *Piers Plow.* cxxi. 7, Chaucer's *Cant. Tales*, 14857; Chaucer also has the plur. *organs*, *Cant. Tales*, 15603. The use of the plural is due to the fact that the instrument is a combination of pipes.

46. *wing ... ways*. 'Ways is here a cognate accusative: comp. "your *winged* thoughts," *Hen. V.* v. *prol.* 8; "winged his upward flight" (Dryden).

47. *To mend the choirs above*; to add to the beauty of the music in heaven! Comp. *Il Pens.* 161-166. The line is not in good taste.

48. *Orpheus*: see notes, *Il Pens.* 105, and *L'Alleg.* 145.

49. *unrooted*. This is Dryden's word: most editions read uprooted (first suggested by Broughton).

50. *Sequacious* of, following (Lat. *sequax*), a classicism (Ovid's *Meta.* xi. 2). The word is now almost obsolete, as well as the substantives *sequaciousness* and *sequacity*.

51. *raised ... higher*: outdid Orpheus.

52. *vocal*, endowed with a voice: comp. *Par. Lost*, ix. 530, "impulse of *vocal air*," *ib.* v. 204, "made *vocal* by my song," *Lyc.* 86, *Alex. Feast*, 133.

53. *straight*: comp. *L'Alleg.* 69, and last two lines of *Alex. Feast*.

55. Comp. lines 1-6, and *Hym. Nat.* 125, notes.

57. *sung*: see note, *Hym. Nat.* 119. *Creator's praise*. Comp. Habington's *Nox Nocti*, "the bright firmament ... eloquent In speaking the Creator's name"; also Addison's well-known hymn,

"The spacious firmament on high ...
Their great Original proclaim."

59. *So*, answering to *as* in line 55: lines 55-58 form an adv. clause and 59-63 the principal clause. '*As* by the power of Music the Universe arose, *so* by Music it will be dissolved.'

60. *pageant*: comp. note, *L Alleg.* 128. Here, as often, 'page-

antry' indicates want of stability; comp. Pope, "the gaze of fools, and pageant of a day."

61. trumpet: comp. 1 *Cor.* xv. 52, and *Hymn Nat.* 156.

62. the living die. Comp. 1 *Thess.* iv. 16, "Then we that are alive, that are left, shall together with them be caught up," etc.

63. untune the sky. The verbal contradiction between 'Music' and 'untune' is very striking: the meaning is that the sound of the last trumpet will put an end to that harmony which has hitherto upheld the Universe. Comp. *Arc.* 70.

"Keep unsteady nature to her law,
And the low world in measured motion draw,
After the heavenly tune."

For a figurative use of 'untune' comp. *King Lear*, iv. 7, "Th' untuned and jarring senses"; and Wordsworth's *Sonnet* (No. 326 in *Gold. Treas.*), "For this, for everything, we are out of tune." On the force of *un-* in 'untune' see note *Il Pens.* 88. Dr. Johnson's criticism on the conclusion of the ode is that it is "striking, but it includes an image so awful in itself, that it can owe little to poetry; and I could wish the antithesis of music untuning had found some other place." See further in the notes to No. LXVII.

No. III.

ON THE LATE MASSACRE IN PIEDMONT.

MILTON's sonnets are of interest not merely from the circumstances of their composition and from the subjects of which they treat, but also from the fact that they are, in metrical structure, closer to the Italian type than those of any other English poet. The sonnet came to us originally from Italy, and hence Milton speaks of it as the Petrarchian stanza. It is a poem of fourteen decasyllabic lines, the first eight forming the octave, and the remaining six the sestet. The octave consists of two quatrains, and has its rhymes arranged thus—*a b b a, a b b a*. In the strict Italian type, a pause or break in the thought occurs at the end of the octave, but this rule is often disregarded by Milton. The rhymes of the sestet are less strictly governed by rule, and the forms usually employed by Milton are all common in the sonnets of Petrarch, Dante, Tasso, and Vittoria Colonna. In the Italian sonnet a final rhyming couplet was not allowed, and Milton uses it only once (*Son.* xvi.): in Spenser and Shakespeare, on the other hand, this rhyming couplet is always present. The sonnet must be

absolutely complete in itself and must be dignified and full of strength. It must be the direct expression of some *real* emotion, of some incident that has stirred the poet's soul. Judged by these requirements Milton's sonnets are seen to be worthy of the form in which they are cast; they are not fanciful expressions of some simulated feeling, but are straightforward, majestic and impassioned. Wordsworth might well say of the Sonnet that, in Milton's hands, "the thing became a trumpet, whence he blew soul-animating strains,—alas! too few!"

This sonnet, written in 1655, refers to a massacre in April of that year of the inhabitants of certain Piedmontese valleys in North Italy. These people (Vaudois or Waldenses) had, in their poverty and seclusion, preserved a simplicity of worship resembling that of the early days of Christianity; but in January, 1655, they were ordered by the Turin government to conform to the Catholic religion. Those who refused were to leave the country within three days under pain of death. Remonstrances were vain, a massacre was ordered, and for many days the Waldenses were exposed to the most frightful atrocities. When the news reached England the indignation reached a white heat, and Cromwell sent letters (written in Latin by Milton) and an ambassador to the offending Duke of Savoy demanding the withdrawal of the cruel edict; a Fast Day was appointed; and the sum of £40,000 was subscribed for the relief of the sufferers. The result was that they were allowed to return in peace to their valleys and to worship in their own way.

3. **Even them who kept thy truth**: see note above. 'Kept so pure' = preserved so free from the ritual that had crept into the Roman Catholic Church. 'Them' is the object of 'forget not.'

4. **worshiped stocks**. Milton considered Roman Catholicism to be idolatrous. 'Worshiped,' also spelt *worshipt*. Now that the participles of such words are almost exclusively formed by -ed the final consonant is doubled, thus, *worshipped*; this indicates the nature of the vowel sound; compare the sound of 'hoped' and 'hopped,' 'striped' and 'stripped.'

5. **in thy book**, etc. Here again we have biblical phraseology: comp. *Psalms* xvi. 8, "My tears, are they not in thy book?"

their groans Who, i.e. the groans of them who: see note, *L'Alleg.* 124.

7. **Slain, who were slain. rolled Mother with infant**, etc. Such an incident actually took place. "A mother was hurled down a mighty rock with a little infant in her arms; and three days after was found dead with the child alive, but fast clasped between the arms of the mother, which were cold and stiff, insomuch that those that found them had much ado to get the child out."

9. "The valleys redoubled (= re-echoed) their cries to the hills, and the hills in turn redoubled them to heaven."

10. **martyred blood and ashes sow**, an allusion to Tertullian's saying, "The blood of martyrs is the *seed* of the Church." Milton prays that this massacre may be the means of spreading Protestantism wherever Roman Catholicism prevails.

11. **doth sway**, governs, holds sway. *Comp. Par. Lost*, x. 376, "let him still victor *sway*."

12. **The triple Tyrant**, the Pope, in allusion to the triple crown (*tricornifer*) or tiara worn by him as head of the Roman Catholic Church. *Comp. Fletcher's words in Locusts—*

"Three mitred crowns the proud impostor wears,
For he in earth, in hell, in heaven will reign."

that from these, etc., in order that from the blood and ashes of the Waldenses the number of Protestants may increase a hundredfold. 'Hundredfold' is here treated as a plural antecedent of 'who.'

13. **thy way**, God's way, the true religion.

14. **fly**, flee from, avoid. For this use of 'fly' *comp. Sam's Agon*. 1541.

the Babylonian woe, Papacy: see *Rev.* xvii. and xviii. The Puritans considered the Church of Rome to be the Babylon there mentioned.

No. IV.

HORATIAN ODE UPON CROMWELL'S RETURN FROM IRELAND.

THERE are five poems by Andrew Marvell, the friend of Milton, in the *Golden Treasury*,—Nos. 4, 21, 57, 58, and 62 of this book. Apart from its personal and historical interest, which can be realized only after careful study of the period to which it refers and of Marvell's political opinions, the first of these poems compels admiration by the felicity with which the author has employed classical form and expression. On this point Trench says, "In its whole treatment it reminds us of the highest to which the greatest Latin artist in lyrical poetry did, when at his best, attain. To one unacquainted with Horace, this ode, not perhaps so perfect as are the odes of Horace in form, and with occasional obscurities of expression which Horace would not have suffered to remain, will give a truer notion of the kind of greatness which he achieved than, so far as I know, could from

any other poem in the language be obtained." Horace imitated the less elaborate form of the ode favoured by Anacreon and the lesser Æolian poets: "this slighter form of ode is what we generally call the Horatian, because the Greek originals, which are known to us only in fragments, were familiar to Horace, and by him affectionately studied and revived" (Gosse). The student should read the ode along with Marvell's *First Anniversary* and *Poem upon the Death of the Protector*, Dryden's *Heroic Stanzas* on Cromwell, Milton's political and controversial *Sonnets*, and the latter's praise of Cromwell at the close of his second *Defensio Populi Anglicani*: also Waller's *Panegyric* on Cromwell. See further on Marvell in the notes to Nos. 21, 57, 58, and 62; and Palgrave's note:—"Cromwell returned from Ireland in 1650, and Marvell probably wrote his lines soon after, whilst living at Nunappleton in the Fairfax household. It is hence not surprising that (st. 21—24) he should have been deceived by Cromwell's professed submissiveness to the Parliament which, when it declined to register his decrees, he expelled by armed violence: one despotism, by natural law, replacing another. The poet's insight has, however, truly prophesied that result in his last two lines. This ode, beyond doubt one of the finest in our language, and more in Milton's style than has been reached by any other poet, is occasionally obscure from imitation of the condensed Latin syntax."

1. **forward**, ardent, eager: comp. *Two Gent.* ii. 1, "You'll still be too *forward*." **appear**. For this use of the word see *Coriolanus*, iv. 3. 35, "Your noble Tullus Aufidius will *appear* well in these wars": 'appear' = be distinguished.

3. **Nor** = and not. There is here no alternative, and the use of *nor* is probably due to confusion arising from the negative force of the verb 'forsake.' Comp. Abbott, § 408.

4. **sing ... numbers languishing**, compose love songs. On 'sing' comp. notes *L'Alleg.* 7 and 17: and for this use of 'numbers' comp. Milton's *Lines on Shakespeare*, 10, "Thy easy numbers flow." 'Numbers,' like the synonymous word *rime* (*Lycidas*, 11 and note), is here used for verse, as in Pope's lines on himself:

"As yet a child, nor yet a fool to fame,
I lisped in numbers, for the numbers came."

5. **'Tis time**, etc. Contrast the spirit of Horace's reproach to Iccius (*Odes*, i. 29) who is about to exchange his books for Iberian armour; "Cum tu coëmtos undique nobiles Libros Panaeti, Socraticam et domum Mutare loricis Iberis, Pollicitus meliora, tendis."

6. **armour's rust** = rusty armour (by the figure of speech called

Double Enallage or interchange of parts of speech): comp. *Sams. Agon.* 924, "nursing diligence" = diligent nursing. With 'unused armour' comp. 'the idle spear and shield' of *Hymn Nat.* 55.

8. **corslet**, a piece of body armour: also spelt *corselet* (lit. 'a little body': comp. *corset*). Shakespeare has 'corslet', *Cor.* v. 4. 21, "He is able to pierce a *corslet* with his eye."

9. **cease**, linger: here applied to a person, like Lat. *cesso*, to be inactive, to loiter. Comp. 'cease', *Hymn Nat.* 45, and note.

10. **inglorious**. Comp. Gray's *Elegy*, 15th stanza, "Some mute *inglorious* Milton here may rest." Cromwell had reached the mature age of 43 (comp. line 30) when in 1642 he left his quiet home and farm to fight in the Civil War. Marvell, in the *First Anniversary*, says of Cromwell:

"For all delight of life thou then didst lose,
When to command thou didst thyself depose,
Resigning up thy privacy so dear,
To turn the headstrong people's charioteer."

12. **his active star**. 'Star' here signifies genius or natural powers (as shown by the next stanza). The language is that of astrology: see notes on *L'Alleg.* 122, *Il Pens.* 24, and comp. *All's Well*, i. 1. 204, "born under a charitable star"; *Much Ado*, v. 2, "under a rhyming planet"; *Rich. II.* iv. 1, "dishonour my fair stars." 'Active' may be taken as part of the predicate.

13. **like the three-fork'd lightning**. Comp. Horace's praise of Drusus, *Odes*, iv. 4:

"Qualem ministrum fulminis alitem ...
Olim juvenas, et patrius vigor
Nido laborum propulit inscium."

The meaning is that Cromwell's natural powers could not lie hidden: as Shakespeare says in *Cym.* iii. 3. 79, "How hard it is to hide the sparks of nature." 'Fork'd': comp. Dryden's *Æn.* vi. 791, "the glittering blaze Of pointed lightnings and their *forky* rays."

14. **clouds**. Comp. Milton's tribute to Cromwell in his 16th sonnet; "Cromwell, our chief of men, who through a cloud," etc.

15. **thorough**, through. The word is really a later form of the preposition *through* (spelt *thoru* in *Havelock*, 631, and *thuruh* in the *Ancren Riwele*). The later form is due to the metathesis of the letter *r*. Comp. *M. N. D.* ii. 1. 2, The Fairy's Song:

"Over hill, over dale
Thorough bush, *thorough* brier,
Over park, over pale,
Thorough flood, *thorough* fire."

16. *His, its.* See notes *Il Pens.* 128 and *Hymn Nat.* 106.

17. *'tis all one*, etc. The meaning, as given by Mr. Palgrave, is: "Rivalry and hostility are the same to a lofty spirit, and limitation more hateful than opposition." 'All one' = one and the same, quite the same: comp. *Layamon*, 29080, "Tha weoren has *al an*"; Wyclif's *Wicket*, 5, "It is ... *all one* to deny Christes wordes for heresy and Christe for an heretyke."

19. *such*, i.e. such as possess high courage. *enclose*: Lat. *include*, to obstruct or hinder.

21. *burning*. Cromwell is here identified with his star. The allusion is to his success in quelling opposition in Scotland and Ireland: see line 85. In May, 1650, Cromwell returned from Ireland, having in the short period of nine months reduced that country to comparative obedience after a series of sieges.

23. "And at last, through his military successes, secured the downfall of the monarchy." 'Caesar's head' may be taken abstractly as equivalent to 'Caesarism or monarchy that does not respect popular liberties,' and concretely in allusion to Charles's execution. Comp. Milton's *Sonnet to Cromwell*, 5: "On the *neck of crowned Fortune* proud *Hast* reared God's trophies and his work pursued." 'Laurels': frequent in the sense of 'successes,' especially military victories. Cromwell had not yet, however, won the 'laureate wreath' of Dunbar (Sept. 1650), or of Worcester (Sept. 1654), if, as is probable, this ode was composed in the summer of 1650.

26. *face ... flame*. The allusion is explained by line 12, where Cromwell's star is said to burst forth like lightning from the clouds. The line is equivalent to "the flaming face of angry heaven": comp. note, line 6.

29. *from his private gardens*. Comp. Horace, *Odes* I. 12, *To Augustus*:

"Hunc, et incomitis Curium capillis,
Utilem bello tulit, et Camillum
Saeva paupertas, et avitus apto
Cum lare fundus."

Comp. also Marvell's poem *Upon the Death of Cromwell*:

"He (whom nature all for peace had made,
But angry Heaven unto war had swayed,
And so less useful where he most desired,
For what he least affected was admired)":

also Lucan. 9, 199: "Praetulit arma togae, sed pacem armatus amavit," etc.; and Wordsworth's *Happy Warrior*.

31. *highest plot*, first care, chief anxiety. The omission of the substantive verb, especially where it would be in the subjunctive, is not uncommon: comp. Abbott, §§ 107, 387, 403.

32. **bergamot**, a kind of pear-tree: Fr. *bergamotte*, Ital. *bergamotta*, from Bergamo, a town in Lombardy.

33. **by industrious valour**. This phrase possibly = by valour and by industry; see note on *Il Pens.* 98.

34. **To ruin ... time**. A striking image: Time is here regarded not as a destroyer (Ovid's *Edax rerum*, *Meta.* xv.), but as builder, political constitutions being a gradual growth, the course of which is interrupted or changed by revolutions. Comp. Marvell on *The First Anniversary* of Cromwell's Protectorship:

"'Tis he the force of scattered time contracts,
And in one year the work of ages acts."

35. **cast ... another mould**. Comp. Dryden's Heroic Stanzas on Cromwell: "He fought, secure of fortune as of fame, Till *by new maps* the Islands may be shown Of conquests," etc. The reference may be to Cromwell's desire to amend the constitution. The syntax of lines 28-36 should be carefully observed.

39. **plead**, offer as a plea. The meaning of the stanza is not simply that Might is Right, but that the Heaven-sent man of action, who embodies Fate, has no regard for ancient Rights merely as such: see the next stanza. Comp. Cicero's saying, *Silent enim leges inter arma*, *Mil.* 4. 10. Lines 39 and 40 are parenthetical.

41. **hateth emptiness**. An allusion to the Aristotelian tenet of the impossibility of the existence of a vacuum, expressed in the maxim, "Nature abhors a vacuum." The doctrine was received by the Schoolmen, who spoke of nature's *fuga vacui*. For this use of 'emptiness,' comp. Dryden's *To my Lord Chancellor*, 41:

"Nor could another in your room have been,
Unless an *emptiness* had come between."

42. **penetration**. The doctrine of the impenetrability of matter is here alluded to. "Nature, which abhors a vacuum, still less allows new matter to penetrate where there is already matter." Cromwell made room for himself by destroying other kingdoms.

45. In many of the engagements during the Civil War, Cromwell was in the thick of the fight, e.g. at Winceby, in 1643, his horse was killed in the first charge, and fell upon him; as he rose, he was again struck down, but recovered himself.

46. **were**: see Abbott, § 301.

47. **Hampton**. When King Charles was a prisoner at Hampton Court, he was in hopes that in the struggle between the Independents and Presbyterians he might be chosen mediator; but at the same time he lived in alarm for his personal safety, and at last resolved to seek safety in flight.

49. **twining subtle fears with hope.** Comp. *F. Q.* iv. 6. 37, "It's best to hope the best, though of the worst affray'd"; and *Com.* 410, "Where an equal poise of hope and fear Does arbitrate the event." 'Twining' = weaving, and 'subtle' belongs to the predicate, = weaving cunningly. 'Subtle' has therefore something of its original sense = finely woven (Lat. *subtilis*): Shakespeare and Jonson both have the word in the sense of 'smooth': see *Nares' Glossary*.

50. **scope, reach.** Comp. *M. for M.* i. 1, "Your *scope* is as mine own": Spenser, *M. Hubbard's Tale*, "To aim their counsels to the fairest *scope*."

51. 'That might drive Charles into Carisbrook Castle.' Charles left Hampton Court privately on 11th November, 1647, and went to Titchfield, where he could not long remain concealed. He therefore made overtures to Hammond, governor of the Isle of Wight (which was not far off), but was imprisoned by that officer in Carisbrook Castle. **case** = prison.

53. **the Royal actor.** 'Actor' may be here employed in its legal sense, *i.e.* the *principal* or complainant: Selden, *Laws of England*, i. 20, "The King may not ... determine causes in which himself is *actor*." On lines 53-64, Trench says: "Lines which in the noble justice they do to a fallen enemy, and to the courage with which he met the worst extremities of fortune, are worthy to stand side by side with that immortal passage in which Horace celebrates the heroic fashion with which Cleopatra accepted the same," viz. *Odes* i. 37. 21-32: *Quae generosius perire quaerens ... Non humilis mulier triumpho*.

55. **round**: attrib. to 'armed bands.' The allusion is to the indignities Charles suffered at his execution, and to his dignified bearing in the midst of them.

59. **keener eye**, *i.e.* keener than the edge of the axe itself; or it may be used absolutely. The King did not flinch.

62. **his helpless right**, *i.e.* the right of him helpless.

65. **assured the forced power**: securely established that power acquired by force of arms. Comp. Dryden's *Ædipus*, "As weak states each other's power *assure*." Palgrave takes 'forced' in the sense of 'fated.'

68. **The Capitol's first line**, etc. See *Livy*, i. 55, for the allusion. The Capitol or Temple of Jupiter at Rome is said to have been so called because in digging its foundations a human head was found in a fresh condition. This was at once accepted as an omen that Rome should be the *head* of the world (Lat. *caput*, head). Marvell turns this legend to excellent account in lines 67-72.

69. **begun**: see note on 'sung,' *Hymn Nat.* 119.

70. to run. *i.e.* 'so that they ran,' or 'into running.'

73. See note, line 21. Comp. Dryden's *Stanzas*, 17; "Her safety rescued Ireland to him owes."

78. *confest*: on the spelling of this word, see note, *Hymn Nat.* 65. Many of Cromwell's bitterest enemies admitted that his conquest of Ireland led to a degree of peace and prosperity without example in that country.

82. *still in the Republic's hand*; still at the service of the country. It was after his return from Ireland that he was nominated captain-general of all the forces of the Commonwealth, for the purpose of acting against the Scotch. Comp. Marvell's *First Anniversary*:

"Abroad a king he seems, and something more,
At home a subject on the equal floor."

83. *How fit ... obey*. Comp. Dryden's *Stanzas*, 20:

"When, past all offerings to Feretrian Jove,
He Mars deposed and arms to gowns made yield,
Successful counsels did him soon approve
As fit for close intrigues as open field."

Contrast the words of York in 2 *Hen. VI.* v. 1. 6, "Let them obey that know not how to rule."

85. *presents a kingdom*. The allusion is to Ireland.

87. *what he may*: 'as far as he can,' (Lat. *quod possit*). *forbears*: declines. Comp. 'Forbear his presence,' *King Lear*, i. 2; "Angry bulls the combat do *forbear*" (Waller); "All this thing I must as now *forbear*," *Cant. Tales*, 887. As a transitive verb 'forbear' usually governs an infin. or participial clause.

89. *ungirt*. There is a zeugma in 'ungirt' as applied to 'sword' (literally) and to 'spoils' (figuratively). 'Spoils': here used in the sense of 'that obtained by the sword' (Lat. *spolium*, spoil, booty). Comp. 1 *Hen. VI.* ii. 1, "I have *loaden me with many spoils* Using no other weapon but his name." Dryden alludes (see note on line 83 above) to Cromwell's conquests as "offerings to Feretrian Jove," *i.e.* *spolia opima*.

90. *to lay them at the Public's skirt*. It was in 1653 that Cromwell expelled the Parliament and assumed the reins of power: Marvell's language is applicable only to the circumstances of the year 1650, and the poet is justified in comparing him to the hawk that, having killed its quarry, returns quietly to the lure of the falconer, ready to be flown again when occasion offers: he was unlike the ill-trained hawk that 'carries' or flies off with the quarry and refuses to be lured back.

91. Falconry or hawking has a technical language of its own which Marvell follows closely. 'High' = high-flying or soaring; 'falls heavy' = stoops or descends to strike the prey; 'kill' and 'search,' also used technically; 'perch,' applied to the resting-place of the bird when off the falconer's wrist; 'when he first does lure' = at the first lure, the *lure* being a figure or resemblance of a fowl made of leather and feathers to which, when necessary, a real bird was attached to induce the hawk to return to hand. 'Lure,' like most terms of the chase, is of French origin, (old French, *loerre*): comp. Chaucer's *Cant. Tales*, 5997: "With empty hand men may no hawkës lure."

97. *presume, expect, venture.*

98. *his crest does plume, i.e. adorns his crest, sits like a plume upon his crest.* Comp. *Par. Lost*, iv. 988, "His stature reached the sky, and on his crest Sat horror plumed." 'Plume' is strictly a feather worn as an ornament, and is sometimes used generally of the crest or ornament of the helmet, even though it may not consist of feathers: comp. Chapman's *Iliad* iii., "caught him by the horse-hair plume that dangled on his crest"; 1 *Hen. IV.* v. 5, "His valour shown upon our crests to-day"; *Sams. Agon.* 141, "Soiled their crested helmets in the dust." Comp. the figurative use of the words 'crest-fallen' and 'crestless.'

100. *crowns, dignifies, renders illustrious:* comp. *Hen. VIII.* v. 4, "no day without a deed to crown it."

101. 'Ere long he will be to France a second Caesar and to Italy a second Hannibal,' *i.e. a conqueror:* an allusion to Caesar's victories in Gaul (B.C. 57-50) and to the Second Punic War. Marvell probably mentions France and Italy because he looked upon Cromwell as the defender of the Protestant faith, and in fact it was afterwards the grand object of Milton's foreign policy to unite the Protestant States, with Britain at their head, in a defensive league against Popery; compare Milton's sonnet, "Avenge, O Lord, thy slaughtered saints." Difficulties with France were, however, avoided by an alliance: as Dryden in his *Stanzas* says: "Fame of the asserted sea, through Europe blown, Made France and Spain ambitious of his love." Comp. *The First Anniversary, passim.*

103. *all states not free, i.e. where the subjects did not enjoy civil and religious liberty.* Comp. Marvell, *In Effigiem Oliveri Cromwell:*

"Haec est quae toties inimicos umbra fugavit,
At sub quâ cives otia lenta terunt."

104. *shall climacteric be, i.e. shall threaten them with overthrow.* The allusion is to the ancient belief that certain years in life complete natural periods, and are hence peculiarly exposed to disease and death. According to some these periods were

every seventh year : others admitted only those ages obtained by multiplying 7 by the odd numbers, 3, 5, 7, and 9 ; the grand climacteric being the 63rd year (and, some held, the 81st also). The word 'climacteric,' often used as a noun, is an adjective from 'climacter' = a critical time of life (Gk. *κλιμακτήρ*, the step of a ladder ; *κλίμαξ*, a ladder). Comp. Sir T. Browne's *Vulgar Errours*, "sixty-three, commonly esteemed the great climacterical of our lives." So Cromwell's day of power was to prove a critical time for oppressive states.

105. **Pict** : here put for the people of Scotland. The later Roman authors allude frequently to the *Scoti* and the *Picti*, though it would appear that 'Picti' or Picts was the generic term, and 'Scoti' or 'Scots' a specific term. Eumenius, who first mentions the Picts, alludes to the *Caledones aliique Picti*. The derivation of the word has been disputed—that from *pictus*, painted, is absurd ; some give the Gael *pictich*, plunderers, A.S. *pihtas* or *pehtas*, the Picts. Spenser, in *F. Q.*, speaks of "spoilful Picts and swarming Easterlings."

106. **parti-coloured**, changeable, treacherous. So Milton, *Sonnet on Fairfax*, "the false North displays Her broken league" ; and Dryden's *Stanzas*, 17, "Treacherous Scotland, to no interest true," etc., on which passage the Globe *Dryden* comments thus : "Scotland is called *treacherous* on account of the rising of 1648 under the Duke of Hamilton for Charles I., and the war afterwards carried on by the Scots for Charles II., which ended, after the defeat of Charles at Worcester, in the complete subjugation of Scotland. Only eighteen months later, Dryden transferred all his enthusiasm to Charles, and Scotch 'treachery' was then virtue." The truth seems to be that the Scots neither acted insincerely towards the English Parliament nor agreed to surrender the King in return for a payment of money. They afterwards found that in the conduct of the war and the policy pursued towards the King they had themselves been misled. Comp. also Waller's *Panegyric* on Cromwell : "The seat of empire, where the Irish come, And the unwilling Scots, to fetch their doom."

107. **this valour**, i.e. the valour of Cromwell. **sad** : this word belongs to the predicate ; comp. note on 'shrill,' *L'Alleg.* 56.

108. **plaid**. The pronunciation required here is nearly that of the original Celtic word : it is said to be akin to Lat. *pellis*, a skin. In older writers the word is frequently spelt *plad*.

109. **tufted brake**, broken ground covered with an irregular and tangled growth of bushes : comp. 'tufted trees,' *L'Alleg.* 78. The English conqueror might 'mistake' or fail to find his Scotch enemies in such a hiding-place, as hounds might fail to find the deer.

114. *indefatigably*. Comp. *The First Anniversary*: "While *indefatigable* Cromwell tries, And cuts his way still nearer to the skies"; also *P. L.* ii. 403.

116. *erect*, ready to strike. In this stanza the verbs are in the imperative.

117. "The sword must be kept ready to strike, not only because the dark spirits of conspiracy and rebellion must be checked, but also because the power that is gained by the sword must be maintained by the sword." There is an anacoluthon, or confusion of grammatical constructions, in lines 117-120. The stanza begins as if 'the sword' were to be the grammatical subject as well as the subject of thought: 'The sword, besides the power it has to fight, etc., alone has the power to keep what it has won.' But in line 119 the idea expressed by the 'sword' is given in the words 'the same arts.'

No. V.

LYCIDAS.

This poem was written in November, 1637, and appeared in a volume of memorial verses published at Cambridge in 1638 as a tribute to Mr. Edward King. King, a son of Sir John King, Secretary for Ireland, had been admitted to Christ's College, Cambridge, in 1626, so that he was a fellow-student of Milton's. He was made a Fellow in 1630, and seems to have become extremely popular. He was a young man of 'hopeful parts,' and had shown some skill in poetical composition. In 1633 he took his degree of M.A., and remained at Cambridge to study for the Church. In the vacation of 1637 he sailed from Chester on a visit to his friends in Ireland: the ship was wrecked off the Welsh coast, and King went down with it. His death was much lamented by his college friends and they got together a collection of tributary verses to which Milton contributed *Lycidas*.

Lycidas is a pastoral elegy, *i.e.* the poet speaks as a shepherd bewailing the loss of a fellow-shepherd. The subjoined analysis

will guide the student in reading it. We do not look in the poem for the keen sense of personal loss that we find in Tennyson's *In Memoriam* or in Milton's own *Epitaphium Damonis*, nor for the sustained scorn that animates Shelley's *Adonais*; but in its tender regret for a dead friend, in its sweet "touches of idealised rural life," in its glimpses of a suppressed passion that was soon to break forth, and in its mingling of a truly religious spirit with all its classical imagery, it reveals to us the greatness of the poetical genius of Milton. It "marks the point of transition from the early Milton, the Milton of mask, pastoral, and idyll, to the quite other Milton, who, after twenty years of hot party struggle, returned to poetry in another vein, never to the 'woods and pastures' of which he took a final leave in *Lycidas*." (Pattison.)

ANALYSIS.

I. The pastoral proper (the poet sings as shepherd):

- | | |
|--|---------|
| 1. Occasion of the poem, - - - - - | 1-14 |
| 2. Invocation of the Muses, - - - - - | 15-22 |
| 3. Poet's personal relations with Lycidas, - - - | 23-36 |
| 4. Strain of sorrow and indignation; the loss
great and inexplicable:— | |
| (1) Poet's own sense of loss, - - - - - | 37-49 |
| (2) The guardian Nymphs could not prevent it, - | 50-57 |
| (3) The Muse herself could not prevent it,
though he was her true son, - - - | 58-63 |
| [First rise to a higher mood: the true poet and the
nature of his reward,] - - - - - | 64-84 |
| (4) Neptune was not to blame for the loss, - | 85-102 |
| (5) Camus, representing Cambridge, bewails
his loss, - - - - - | 103-107 |
| (6) St. Peter, the guardian of the Church,
sorely misses Lycidas as a true son, - - | 108-112 |
| [Second rise to a higher mood: The false sons of the
Church and their coming ruin,] - - - - - | 113-131 |

- (7) All nature may well mourn his loss, - - 132-151
 (8) Sorrow loses itself in "false surmise," and
 Hope arises, - - - - - 152-164.
 5. Strain of joy and hope: Lycidas is not dead, 165-185
 II. The Epilogue (the poet reviews the shepherd's song), 186-193

NOTES.

Monody: an ode in which a single mourner bewails (Greek *monos*, single: *ōdē*, a song or ode). *Lycidas* is a typical example of the Elegy, with much of the intense feeling peculiar to the less sustained Ode proper; but its form is that of the Pastoral, and its varied metrical structure is totally unlike that of the modern elegiac stanza.

height: so spelt in both the editions published in Milton's lifetime, though his usual spelling is 'highth.'

1. **Yet once more.** These words have reference to the fact that Milton had written no English verse for three years, and that he did not yet consider himself sufficiently matured for the poet's task. The words do not imply that he is once more to write an elegiac poem, as if he were referring back to his poems, *On the death of a Fair Infant* and *Epitaph on the Marchioness of Winchester*: he is thinking of *Comus* (written in 1634).

laurels, etc. Laurels, myrtles and ivy are here addressed because they are, in classical poetry, associated with the Muses, and not because the poet thinks them to be specially suggestive of mourning. The laurel has been associated with poetry since the time of the Greeks, who believed that it communicated the poetic spirit: the Romans regarded it as sacred to Apollo. Comp. *Son.* xvi. 9.

2. **myrtles brown.** 'Brown' is a classical epithet of the myrtle; in one of his Odes Horace contrasts the brown myrtle with the evergreen ivy. It was sacred to Venus, and at Greek banquets each singer held a myrtle bough.

ivy never sere, evergreen ivy: it was sacred to Bacchus, and in Virgil we read of the laurel of victory being twined with the ivy. Horace also speaks of ivy as being used to deck the brows of the learned: in Christian art it is the symbol of everlasting life.

'Sere' = dry, withered ; the same word as *sear* (A.S. *sedrian*, to dry up), and cognate with the verb 'to sear,' i.e. to burn up.

3. I come, etc. "I come to make a poet's garland for myself," i.e. to write a poem.

harsh and crude, bitter and unripe, because plucked before their due time ! this refers to the poet's own unripeness, not to that of Lycidas. Milton's 'mellowing year' had not yet come ; his opinion was that poetry was a "work not to be raised from the heat of youth . . . but by devout prayer to that eternal Spirit who can enrich with all utterance and knowledge." 'Crude' is literally 'raw' ; hence 'unprepared,' as 'crude salt' ; and hence 'undeveloped,' e.g.—

"Deep versed in books, and shallow in himself,
Crude, or intoxicate, collecting toys."

Par. Reg. iv.

'Cruel' (Lat. *crudelis*) is from the same root.

4. forced fingers rude. On the order of the words compare note on *L'Alleg.* 40. 'Forced' = unwilling, not because the poet was unwilling to mourn his friend's loss, but unwilling yet to turn again to poetry. 'Rude': comp. *Il Pens.* 136.

5. Shatter your leaves. 'Shatter' is a doublet of *scatter*, and here (as in *Par. Lost*, x. 1063) the former is used where we should now use the latter. 'Shatter' suggests the employment of force, and therefore agrees with the sense of the preceding line.

mellowing year : time of maturity. 'Mellow' has here an active sense, i.e. 'making mellow.' The word originally means 'soft' like ripe fruit, and hence its present use : it is cognate with *melt* and *mild*. Warton objects to the phrase here used as inaccurate, because the leaves of the laurel, myrtle, and ivy are not affected by the mellowing year : the poet, however, is influenced by the personal application of the words, and is thinking of the poetical fruit he was himself to produce.

6. sad occasion dear : see note on l. 4. The original sense of 'dear' is 'precious' (A.S. *deore*), and hence its present meanings in English, viz. 'costly' and 'beloved.' But it is used by Spenser, Shakespeare, and Milton in an entirely different sense : comp. 'my *dearest* foe,' 'hated his father *dearly*,' '*dear* peril,' etc. Some would say that 'dear' is here a corruption of *dire*, but this is a mere assumption, though the sense is similar. Craik suggests "that the notion properly involved in it of love, having first become generalised into that of a strong affection of any kind, had thence passed on to that of such an emotion the very reverse of love." The fact seems to be that 'dear' as 'precious' came to denote close relation, and hence was applied generally to whatever intimately concerned a person.

7. **Compels**: the verb is singular, though there are two nominatives, for both together convey the one idea that, but for the occasion of Lycidas' death, the poet would not have been constrained to write.

to disturb your season due: to pluck you before your proper season. On 'due' see *Il Pens.* 155. 'Season' is often used to denote 'the usual or proper time'; e.g. we speak of fruit as being 'in season,' when it is fit for use, and the adjective 'seasonable' = occurring in good time: comp. *Son.* ii. 7.

8. **ere his prime**: see note on *L'Alleg.* 107. 'Prime' here denotes 'the best part of life': contrast its meaning in *Son.* ix. 1.

9. **peer, equal** (Lat. *par*): see *Arc.* 75.

10. **Who would not sing, etc.**: a rhetorical question, equivalent to 'No one could refuse to sing,' etc.: comp. '*Neget quis carmina Gallo?*' Virgil, *Ecl.* x. 3. The name *Lycidas* occurs in the pastorals of Theocritus and in Virgil's ninth *Eclogue*.

knew Himself to sing, was himself able to sing, i.e. was a poet. Comp. Horace's phrase, "*Reddere qui voces jam scit puer.*"

11. **build the lofty rhyme**: comp. the Lat. phrase "*condere carmen*," to build up a song (Hor. *Epis.* i. 3). 'Build' has reference to the regular structure of the verse: it may also allude to the fact that King had written several short poetical pieces in Latin. 'Rhyme' is here used for 'verse'; the original spelling was 'rime,' and 'rhyme' does not occur in English before 1550: there is now a tendency to revert to the older and more correct spelling. The A.S. *rim* meant 'number,' and *rimcraft*, arithmetic; then the word was applied in a secondary sense to verse having regularity in the number of its syllables and accents, and finally to verse having final syllables of like sound. The change of *i* to *y*, and the insertion of *h* is due to confusion with the Greek word *rhythmos*, measured motion. Shakespeare has 'rime'; and Milton in his prefatory remarks on the verse of *Par. Lost* uses the spelling 'rime,' and speaks of it as the "jingling sound of like endings."

13. **welter, roll about**: in *Par. Lost*, i. 78, Milton speaks of Satan as *weltering* in Hell, in which case the use of the word more nearly accords with modern usage.

to, here seems to have the sense of 'in accordance with': comp. lines 33, 44. The use of the prepositions in Elizabethan writers is extremely varied.

It will be noticed that there is no rhyme to this line; so with lines 1, 15, 22, 39, 51, 82, 91, 92, 161. But though these lines have no rhymes adjacent to them, they do not detract from the music of the verse: there are only about sixty different endings in the whole poem, and if assonantal rhymes be admitted the number is still further reduced. Besides, though line 1 has no

adjacent rhyme, similar final sounds occur in lines 61, 63, 165, 167, 182, 183, just as lines 2, 5, 6, 9, 12, 14 rhyme together. This partly explains the resonance and beauty of the verse.

14. *meed*, recompense : comp. "A rosy garland is the victor's meed." *Tit. Andron.* i. 2.

melodious tear, tearful melody, an elegiac poem. Comp. the title of Spenser's *Tears of the Muses*; also *Epitaph on M.* of *W.* 55.

15. *Sisters of the sacred well*, the nine Muses, daughters of Jove: they are often mentioned in Greek poetry as the nymphs of Helicon, because Mount Helicon in Boeotia was one of their favourite haunts; on this mountain were two fountains sacred to the Muses; hence Milton's allusion to 'the sacred well.' Hesiod, in his *Theogony*, speaks of the Muses of Helicon dancing round "the altar of the mighty son of Kronos," i.e. Jupiter: this explains the allusion to "the seat of Jove" (Hales). A simpler explanation is that the sacred well is the Pierian fountain at the foot of Mount Olympus, where the Muses were born, and that the 'seat of Jove' is Mount Olympus.

17. *somewhat loudly*, not too softly.

sweep the string, strike the lyre. Elsewhere Milton calls music "stringed noise."

18. *Hence*: see note *L'Alleg.* 1.

coy excuse. 'Coy' = hesitating: the word is generally applied only to persons in the sense of 'shy'; it is the same word as 'quiet,' both being from Lat. *quietus*, the former through French. Shakespeare uses it as an intrans. verb, and it also occurs in Elizabethan English in the sense of 'to allure.'

19. *Muse*, poet inspired by the Muse: hence the pronoun 'he' in l. 21: see *Son.* i. 13, note. Lines 19 to 22 form a parenthesis: l. 23 resumes the main theme.

20. *lucky words*, words of good luck, words expressing a good wish: see note, *Epitaph on M.* of *W.* 31.

my destined urn. The sense is: "As *I* now write a poem to the memory of Lycidas, so may some one, when *I* am dead, write kindly words about *me*," or 'so' may be the precative *sic*, as in Hor. *Odes*, i. 3. 'Destined urn' = the death that *I* am destined to die: 'urn' is the vessel in which the Romans deposited the ashes of their dead, sometimes inscribed with the name and history of the dead: comp. 'storied urn,' Gray's *Elegy*, 41.

21. *as he passes*, in passing: comp. Gray's *Elegy*, 20, 'passing tribute of a sigh.'

'Turn,' i.e. may turn, co-ordinate with 'may favour' and (may) 'bid,' optative mood.

22. *bid fair peace*, etc.: 'pray that sweet peace may rest upon me in death.' 'Bid,' in the sense of 'pray,' has probably no radical connection with 'bid' = to command, and is nearly obsolete: 'to bid beads' was originally 'to pray prayers' (A.S. *bed*, a prayer). The word *bead* was then applied to the little balls used for counting the prayers, and is now used of any small ball. 'Be' is infinitive: see note, *Ode on the Morning of Christ's Nativity*, 76.

sable shroud: 'the darkness in which I am shrouded,' previously referred to figuratively as 'my destined urn.' Some interpret the words literally = 'my black coffin.' Etymologically 'shroud' is something cut off, and is allied to 'shred'; hence used of a garment. In *Par. Lost*, x. 1068, Milton uses it in this sense, and in *Comus*, 147, in the general sense of a covering or shelter. Its present uses as a noun are chiefly restricted to 'a dress for the dead' and (in the plural) to part of the rigging of a vessel.

23. *nursed*, etc.: a pastoral way of saying that they had been members of the same college at Cambridge, viz. Christ's.

24. *Fed the same flock*, employed ourselves in the same pursuits.

25. *the high lawns*: comp. *L'Alleg.* 71.

26. *Under the opening eyelids*, etc., i.e. at dawn. Morn is here personified: comp. *Job*, iii. 9, "Neither let it behold the eyelids of the morning"; Shakespeare's *Romeo and Juliet*, ii. 3, "the grey-eyed morn"; see also *Son.* i. 5. The poet represents himself and Lycidas as spending the whole day together, from dawn to sultry noon, and from noon to dewy eve. As Warton points out, Milton was a very early riser, both in winter and summer, and the sunrise had great charm for him. In this poem, however, he may refer to the fixed hours of college duty.

27. *We drove a-field*. The prefix *a* is a corruption of *on*, the noun and preposition being fused together in one adverb: see *L'Alleg.* 20. 'We' is in agreement with 'both,' l. 27; and the verb 'drove' may be regarded as transitive, its object 'the same flock' being understood.

heard What time, etc. There are two possible renderings of this passage: (1) 'heard at what time the grey-fly,' etc., the object of 'heard' being the whole of line 28; or (2) 'heard the grey-fly at what time (she) winds,' etc. The latter, though it makes the object of the principal verb also the subject of the dependent verb, is preferable, for in Latin it frequently happens that words belonging to the principal clause are drawn into the relative clause.

28. *grey-fly*, the trumpet-fly, so called from the sharp humming sound produced by it, generally in the heat of the day; hence the allusion to its "sultry horn."

29. **Battening**, *sc.* 'and afterwards.' Battening = feeding, making fat: here used transitively, though generally intransitive = to grow fat. The same root is seen in *better*. In this line *with* = along with, at the time of.

30. **Oft till the star**, etc. 'Oft' modifies 'battening.' The star here referred to is Hesperus, an appellation of the planet Venus: see note, *Hymn to Diana*, 5. In *Comus*, 93, it is "the star that bids the shepherds fold."

31. **sloped his westerling wheel**: similarly in *Comus*, 98, the setting sun is called 'the *slope* sun,' and we read of 'his glowing axle' just as here we read of the star's 'wheel' or course in the heavens. 'Westerling' = passing towards the west: now obsolete.

32. **rural ditties**: pastoral language for the early poetic efforts of Milton and King. 'Ditty' (Lat. *dictatum*, something dictated) originally meant the words of a song as distinct from the musical accompaniment; now applied to any little poem intended to be sung: comp. "am'rous ditties," *Par. Lost*, i. 447.

33. **Tempered**, attuned, timed (Lat. *temperare*, to regulate); the word qualifies ditties, and hence the semi-colon at end of l. 33. Masson has a semi-colon at end of l. 32; 'tempered' would then be absolute construction, or it would qualify 'Satyrs.'

to the oaten flute. 'To'; see note l. 13. The oaten flute is the flute or pipe made of reeds, and the favourite instrument in pastoral poetry: in Latin it is *avena* (= oats, a straw, and hence a shepherd's pipe): comp. lines 86, 88. 'Oaten'; the termination 'en' denotes 'made of': modern English has a tendency to use the noun as an adjective in such cases, *e.g.* a *gold* ring. Most of the adjectives in 'en' that still survive do not now denote the material, but simply resemblance, *e.g.* 'golden hair' = hair of the colour of gold. Such adjectives as birchen, beechen, firen, glassen, hornen, treen, thornen, etc., are now obsolete.

34. **Satyrs ... Fauns**; pastoral language for the men attending Cambridge at the same time as Milton and King. The Satyrs of Greek mythology were the representatives of the luxuriance of nature, and were always described as engaged in light pleasures, such as dancing, playing on the lute, or syrinx (see *Arc.* 106), etc. The Romans confounded them with their Fauni, represented as half men, half goats (Lat. *semicaper*), with cloven feet and horns; the chief was Faunus, whom the Romans identified with Pan (see *Arc.* 106).

36. **old Damocetas**: this pastoral name occurs in Virgil, Theocritus, and Sidney: it here probably refers to Dr. W. Chappell, the tutor of Christ's College in Milton's time. Masson thinks it may be "Joseph Meade or some other well-remembered Fellow of Christ's."

38. Now thou, etc., *i.e.* now that thou art gone = seeing that thou art gone: comp. *Son.* xx. 2, and Wordsworth's *Simon Lee*, 25.

must return: 'must' here expresses certainty with regard to the future = thou wilt certainly never return. In ordinary use it implies either compulsion, *e.g.* 'He must obey me,' or permission, *e.g.* 'You must not come in': the latter is the original sense of the A.S. verb *motan* (past tense *moste*).

39. Thee: object of 'mourn,' l. 41. Ovid (*Met.* xi.) similarly represents birds, beasts, and trees as lamenting the death of Orpheus.

40. gadding, straggling. To *gad* is to wander about idly: Bacon calls Envy a *gadding* passion, and in the Bible we find—"Why *gaddest* thou about so much to change thy way," *Jer.* ii. Cicero uses the word *erraticus* (wandering) in connection with the vine.

41. their echoes, *i.e.* of the caves: comp. Song to Echo in *Comus*. In Shelley's *Adonais* the same idea occurs—

"Lost Echo sits amid the voiceless mountains,
And feeds her grief with his remembered lay."

42. hazel copses green. See note *L'Alleg.* 40.

'Copse,' a wood of small growth, is a corruption of *coppice* (*Fr. couper*, to cut).

44. Fanning: moving their leaves in unison with the music: with 'to' in this line, comp. 'to' in lines 13 and 33.

45. Lines 45 to 48 are in apposition to 'such,' line 49: thus 'Thy loss to shepherd's ear was such' = 'Thy loss to shepherd's ear was as killing as,' etc. The word 'such' is redundant, being rendered necessary by the separation of the words 'as killing' from the rest of the principal clause.

killing, deadly, terrible.

canker: see *Arc.* 53; the more definite form 'canker-worm' is often used, just as 'taint-worm' is used in the next line. Warton notes that Shakespeare is fond of this simile.

46. taint-worm, also called the 'taint.' "There is found in summer a spider called a *taint*, of a red colour, and so little that ten of the largest will hardly outweigh a grain." Browne, *Vulgar Errours*. 'Taint' is cognate with *tint*, *tinge*, and *tincture*.

weanling herds, young animals that have just been weaned from the mother's milk. *Ling* is the diminutive suffix, as in *yearling*, *darling*, *foundling*. 'To wean' (A.S. *wenian*) is strictly 'to accustom to,' but is now used only in the sense of 'to disaccustom to.' The connection between the two meanings is obvious. 'Weanling' also occurs as 'yeanling' or 'eanling.'

47. gay wardrobe, bright and varied colours. By metonymy

'wardrobe,' in which clothes are kept, is applied to its contents: the flowers are here said to clothe themselves in gay colours. 'Wardrobe' = guard-robe (Fr. *garde-robe*): the usual law in such compounds is that the first word denotes the purpose for which the thing denoted by the second is used, e.g. inkstand, teaspoon, writing-desk.

48. white-thorn, hawthorn: the flower is sometimes called "May blossom."

49. to shepherd's ear, *sc.* 'when heard by him.' The use of 'killing' is here an instance of syllepsis: as applied to the herds, etc., it means literally 'deadly'; as used in this line it means 'dreadful.'

50. Where were ye, etc. This is imitated from the first Idyll of Theocritus, and the tenth Eclogue of Virgil, "but with the substitution of West British haunts of the Muses for their Greek haunts in those classic passages."

remorseless deep, un pitying or cruel sea; an instance of the pathetic fallacy which attributes human feelings to inanimate objects.

52. neither. This answers to 'nor' in line 55, so that the sense is "You were playing *neither* on the steep ... *nor* on the shaggy top."

the steep, 'the mountain where the Druidic bards are buried.' Milton probably refers to a mountain in Carnarvon, called Penmaenmawr, or to Kerig-i-Druidion in Denbigh, where there was a burying-place of the Druids. The Druids were the minstrels, priests, and teachers among the ancient Celts of Britain: in his *History of England* Milton calls them "our philosophers, the Druids." The word 'your' implies that the bards were followers of the Muses.

54. shaggy top of Mona high: the high interior of the island of Anglesey (known by the Romans as Mona), once the chief haunt of the Welsh Druids. The island was once thickly wooded: Selden says, "The British Druids took this isle of Anglesey, then well-stored with thick wood and religious groves; in so much that it was called *Inis Dowil*, 'The Dark Isle,' for their chief residence." This explains the allusion in the words 'shaggy top.'

55. Deva ... wizard stream, the river Dee, on which stands Chester, the port from which King sailed on his ill-fated voyage. In his poem *At a Vacation Exercise* Milton calls it "ancient hallowed Dee." Spenser also speaks of it as haunted by magicians, and Drayton tells how, being the ancient boundary between England and Wales, it foreboded evil fortune to that country towards which it changed its course and good to the other. The word 'wizard' is therefore very appropriately used

here. In fact these lines (52-55) are interesting for two reasons: (1) their appropriateness to the subject, seeing that King was drowned off the Welsh coast; (2) their evidence that Milton had already been engaged in careful reading of British legendary history with a view to the composition of an epic poem on some British subject—the first hints of which are conveyed in the Latin poems *Mansus* (1638) and *Epitaphium Damonis* (1639). In the former of these we find reference to the Druids, and in the latter to King Arthur.

'Wizard' is one of the few survivals in English of words with the termination *ard* or *art*, e.g. sluggard, braggart: the suffix had an intensive, and also a somewhat contemptuous force, though here 'wizard' merely denotes 'magical.'

56. *Ay me!* this exclamatory phrase = ah me! Its form is due to the French *aymi* = 'ah, for me!' and has no connection with 'ay' or 'aye' = yes. Comp. Lat. *me miserum*.

fondly, foolishly: comp. *Il Pens.* 6 and *Son.* xix. 8.

57. There is an anacolouthon or break in the construction in the middle of this line. The poet, in addressing the nymphs, is about to say, 'Had you been there, you might have saved Lycidas'; but, recollecting that their presence could have done no good, he adds, 'for what could that have done?'

58. *the Muse herself*: Calliope, the Muse of epic poetry, and mother of Orpheus, who is here called 'her enchanting son' (see *L'Alleg.* 145, note). His grief for the loss of Eurydice led him to treat the Thracian women with contempt, and in revenge they tore him in pieces in the excitement of their Bacchanalian festivals (here called 'the hideous roar'). His head was thrown into the river Hebrus, and, being carried to the sea, was washed across to Lesbos, an island in the Ægean Sea. His lyre was also swept ashore there. Both traditions simply express the fact that Lesbos was the first great seat of the music of the lyre.

60. *universal nature*, all nature, animate and inanimate: see note on line 39.

61. *roul*, a disorderly crowd (as explained above). The word is also used in the sense of 'a defeat'; and is cognate with *route*, *rote*, and *rut*. The explanation is that all come from the Lat. *ruptus*, broken: a 'roul' is the breaking up of an army, or a crowd broken up; a 'route' is a way broken through a forest; a 'rote' is a beaten route or track, hence we say "to learn by rote"; and a 'rut' is a track left by a wheel.

62. *visage*; see note on *Il Pens.* 13.

63. *swift Hebrus*: a translation of Virgil's *volucrem Hebrum* (*Æn.* i. 321), supposed to be a corrupt reading, as the river is not swift.

64. **what boots it**, etc. : 'Of what profit is it to be a poet in these days when true poetry is slighted? Would it not be better, as many do, to give one's self up to trifling.' The passage is of interest, because (1) it illustrates Milton's high aspirations, and (2) it directs our attention to the historical fact that the literary outburst which began in 1580 was over. The poets who were alive in 1637 were such as Wither, Herrick, Shirley, May, Davenant, Suckling, Crashaw, etc. : they could not be compared with Spenser, Shakespeare, Marlowe, Ben Jonson, Beaumont, Fletcher, and others.

The word 'boot' (A.S. *bót* = profit) is now chiefly preserved in the adjective *bootless* = profitless, and in the phrase *to boot* = in addition (where 'boot' is a noun governed by the preposition 'to,' not the infinitive) : from this noun comes the A.S. verb *bétan*, to amend, to make *better*.

uncessant, incessant. The tendency of modern English is to use a prefix belonging to the same language as the body of the word, so that 'cessant,' which is of Latin origin, takes the Lat. negative prefix *in*. This rule was not recognised in older English ; hence in Milton we find such forms as 'unactive,' 'uncessant,' and in other writers, 'unpossible,' 'unglorious,' 'unpatient,' 'unhonest,' etc. On the other hand, there are anomalies in our present English that did not exist in the Elizabethan literature, e.g. 'uncertain' (formerly and more regularly 'incertain'), 'unfortunate,' etc. : comp. l. 176.

65. **tend** : the trans. verb (as here) is a short form of 'attend.' 'Tend,' to move in a certain direction, is intransitive.

homely, slighted, etc. These adjectives qualify 'trade, not 'shepherd.' 'Trade' here denotes the practice of poetry. In lines 113-120 the shepherd's trade is not poetry, but the work of the Church. The former application of the words is found in all pastoral poetry, the latter in the Scriptures.

In *Com.* 748, Milton gives the derivation of 'homely' ; 'It is for homely features to keep home' ; comp. *Son.* xii. a. 20, note. Spenser, in his *Shepherd's Calendar*, speaks of the 'homely shepherd's quill.'

66. **strictly**, rigorously, devotedly.

meditate the thankless Muse : apply one's self to the thankless task of writing poetry.

'Meditate' is here used transitively like the Lat. *meditor*, which does not mean merely to ponder or think upon, but to apply one's self with close attention to a subject. The phrase occurs in Virgil (*Ecl.* i. 2 ; vi. 8). As a transitive verb, 'meditate' has now the meaning of 'purpose' ; e.g. he meditated revenge.

'Thankless,' as applied to the Muse,' is 'ungrateful': comp. Virgil, *Æn.* vii. 425.

67. Were it not, etc. : subjunctive mood.

use, are accustomed (to do). The present tense of the verb 'to use' is obsolete in this sense : we can say 'he used to do this,' but not 'he uses to do this.' The present tense is found in the following passage : "They *use* to place him that shall be their captain upon a stone always reserved for that purpose."—*Spenser*. Compare such words as *ought*, *must*, *durst*, *wot*, *wont*, etc., all originally past tenses : see note, *Il. Pens.* 37.

68. *Amaryllis* ... *Neæra's* hair. These are the names of imaginary shepherdesses from the Greek and Latin pastorals. (See Virgil's first three *Eclogues*.) Milton expresses, in one of his prose works, great fondness for the 'smooth elegiac poets,' but in the last of his Latin Elegies he announces his intention of turning his mind to other subjects—

... "Learning taught me, in his shady bower,
To quit Love's servile yoke, and spurn his power."
Cowper's Translation.

Warton thinks that the allusion to *Amaryllis* and *Neæra* is made with special reference to certain poems by Buchanan in which he addresses females by these names.

69. tangles, locks or curls ; comp. Peele's *David and Bethsabe*—

"Now comes my lover tripping like the roe,
And brings my longings *tangled* in her hair."

70. Fame is the spur that incites the noble mind to high efforts : comp. *Par. Reg.* iii. 25—

"Glory, the reward
That sole excites to high attempts the flame
Of most erected spirits, most tempered pure
Ethereal, who all pleasures else despise,
All treasures and all gain esteem as dross,
And dignities and powers, all but the highest."

Also *Spenser* : "Due praise, that is the *spur* of doing well."

clear, in the sense of Lat. *clarus*, noble, pure. 'Spirit' is the object of 'doth raise.'

71. This bracketed line is in apposition to 'Fame,' though in reality it is not fame that is meant but the love of fame, which, as Massinger says, is 'the last weakness wise men put off.' The idea is found in *Tacitus* : "Etiam sapientibus cupido gloriæ novissima exiit"; and by the use of the word *that* in line 71, Milton seems to signify that he regarded the expression as a well-known one.

72. This line states the high efforts to which the love of fame

will incite men, viz., "to scorn delights and live laborious days."

73. **guerdon**, reward: grammatically, object of 'find.' The formation of this word is peculiar; the second part is from Lat. *donum*, gift; and the first part from an old High German word meaning 'back,' and corresponding to the Lat. prefix *re* in reward, etc.

74. **blaze**: comp. *Arc.* 74 and *Par. Reg.* iii. 47: "For what is glory but the blaze of fame?" The whole of the passage in *Par. Reg.*, like this part of *Lycidas*, has a certain biographical interest, for we see here Milton's estimate of the worth of popular applause.

75. **blind Fury**; nomin. to verb 'comes.'

The three goddesses of vengeance were called Furies by the Romans, but Milton's reference to 'the abhorred shears' shows that he is thinking of one of the Fates (see *Arc.* 65, note), viz. Atropos. She is here said to be blind because she is no respecter of persons. Milton probably used the word *Fury* in a general sense as signifying the cruelty of Fate, or he may mean to denote Destiny: comp. Shak. *King John*, iv. 2, "Think you I have the shears of Destiny."

76. **thin-spun life**, i.e. the thin-spun or fragile thread of life, in allusion to the uncertainty of human life as shown in the case of Edward King. For the form of the adjective comp. *Il Pens.* 66.

"But not the praise." Phoebus (i.e. Apollo), as the god of song, here checks the poet, reminding him that though Fate may deprive the poet of life it cannot deprive him of his due meed of true praise. The construction is, "Fate slits the thin-spun life, but does not slit the praise": there is therefore a zeugma in 'slits'; it is applied to life in its literal sense 'to cut,' and to praise in the sense of 'to intercept.'

77. **touched my trembling ears**, i.e. touched the ears of me trembling: comp. note on *L'Alleg.* 124. Masson's acute note on this is: "A fine poetical appropriation of the popular superstition that the tingling of a person's ears is a sign that people are talking of him. What Milton had been saying about poetic fame might be understood, he saw, as applicable to himself." Comp. Virgil's *Eclog.* vi. 3. The rhymes of lines 70-77 are *a b a b a c a c*.

78. 'Fame is not found in this life, and dwells neither in the glittering leaf displayed in the world, nor in the wide-spread rumour.'

mortal soil, this earth. The epithet *mortal* is transferred from life to the scene of life. 'Mortal' here denotes 'associated

with death'; Milton also uses it in the senses of 'causing death' = fatal, and 'human.'

79. Nor ... nor, neither ... nor : common in poetry.

glistening; from the same base as *glisten*, *glitter*, *glint*, *gleam*, *glow*.

foil, applied to a leaf or thin plate of shining metal placed under a gem to increase its lustre (Lat. *folium*, a leaf): so Fame is not a gem that requires to be set off by the use of some foil; it shines by its own light. 'Set off' qualifies 'Fame,' not 'foil.'

80. Hes, dwells; as often in Old English. Comp. *L'Alleg.* 79.

81. by, by means of. *i.e.* because it is perceived by. Comp. "God is of purer eyes than to behold iniquity."

82. perfect witness, searching and infallible discrimination. The old spelling of this word (which is found in Milton) is *perfet*, the French form being *parfait* (Lat. *perfectus*, done thoroughly).

83. pronounces lastly, decides finally: see *Son.* xxi. 3, note.

84. meed: see line 14, note. This ends the sublime strain of Phoebus, which (as Milton says in line 87) "was of a higher mood" than the ordinary pastoral. He now returns again to his 'oaten pipe' (see *Analysis*).

85. Arethuse: see *Arc.* 30. The poet invokes the fountain of Arethusa in the island of Ortygia, off Sicily, because Theocritus was a Sicilian; hence the words "Sicilian Muse," l. 133. He also invokes the Mincius, which falls into the river Po, below Mantua in North Italy, because Virgil was a native of Mantua. Hence the significance of the words 'honoured flood' and 'vocal reeds.'

88. my oat, my pastoral muse. The construction is peculiar, 'oat' being apparently nominative to 'proceeds' and 'listens.' We may either take the nominative *I* out of the possessive *my*, or suppose that the Muse listens; but see note on *L'Alleg.* 122, "judge the prize."

89. the Herald of the Sea: Triton, represented by the Romans as bearing a 'wreathed horn' or shell, which he blew at the command of Neptune in order to still the waves of the sea. He is here supposed by Milton to appear 'in Neptune's plea,' *i.e.* to defend him from the suspicion of having caused Lycidas' death by a storm, and to discover the real cause of the shipwreck. 'Plea' and 'plead' are cognate words.

91. felon, here used attributively. The origin of the word is doubtful; its radical sense is probably 'treacherous' (as in this passage). In the ms. the poet wrote *fellon*, but this is not, as some think, a different word, though it may be cognate with *fell* = fierce.

92. The mark of interrogation at the end of this line and the use of the present perfect tense 'hath doomed,' show that it gives the actual words of Triton's question; otherwise the dependent verb (by sequence of tenses) would have been 'had doomed.'

93. of rugged wings, 'rugged-winged,' having rugged wings, *i.e.* tempestuous.

94. each beakèd promontory, each pointed cape. Observe the proximity of the words *every* and *each*, where we might have expected *every ... every*, or *each ... each*: comp. *Com.* 19 and 311. 'Every' is radically = *ever each* (Old English *everoele*): it denotes each without exception, and can now only be used with reference to *more than two* objects; 'each' may refer to *two or more*.

95. They (*i.e.* the waves and winds) knew nothing of the fate of Lycidas. Observe the double or feminine rhymes,—*promontory, story*.

96. sage Hippotadès; the wise ruler of the winds, Æolus, son of Hippotès: he brings the answer of the winds to the effect "that not a blast was from its dungeon strayed." 'Hippotadès' is a Greek patronymic, formed by the suffix *-des*, seen in Boreades, son of Boreas; Priamides, son of Priam, etc. Comp. Homer's *Odyssey*, x. 2.

97. was ... strayed: in modern English we say 'had strayed'; the auxiliary 'have' being now more common than 'be.' See note, *Son.* ii. 6, and comp. 'was dropt,' l. 191.

his dungeon: the winds are probably here personified, hence the pronoun 'his' (but see note, *Il Pens.* 128). Milton's language here is evidently suggested by Virgil's picture of the winds (*Æn.* i. 50), where they are represented as confined within a vast cave: Virgil there speaks of Æolia as the 'fatherland' of the winds, thus poetically endowing them with personality. 'Dungeon,' prison, literally 'the chief tower': it is another form of the old French word *donjon*, from Lat. *dominionem*, and therefore cognate with 'dominion,' 'domain,' etc.

98. level brine, the placid sea. 'Brine' denotes salt water, and by a figure of speech is applied to the ocean whose waters are salt.

99. Panopè and her sister, the daughters of Nereus, hence called Nereids: in classical mythology they were the nymphs who dwelt in the Mediterranean Sea, distinct from the fresh-water nymphs, and the nymphs of the great Ocean. Their names and duties are given in the *Faery Queene*, iv. 11. 49; see also Virgil, *Georg.* i. 437.

100. **fatal and perfidious bark**, the ill-fated and treacherous ship in which King sailed: it went down in perfectly calm weather, and hence the force of Triton's plea on Neptune's behalf. 'Bark,' also spelt 'barque,' is etymologically the same as 'barge'; but the latter is now only used of a kind of boat. 'Fatal' = appointed by fate; 'perfidious' = faithless (Lat. *per*, away; and *jides*, faith).

101. **Built in the eclipse**: this circumstance is imagined by the poet in order to account for the wreck of the ship, eclipses being popularly supposed to bring misfortune upon all undertakings begun or carried on while they lasted. The moon's eclipse was specially unlucky, but in Shakespeare's *Hamlet* we read also of "disasters in the sun," and similarly in *Par. Lost*, i. 597. An eclipse was supposed to be a favourite occasion for the machinations of witches: in *Macbeth*, iv. 1 we read that "slips of yew slivered in the moon's eclipse" formed one of the ingredients in the witches' cauldron.

rigged with curses dark. To rig a ship is to fit it with the necessary sails, ropes, etc.; and by a bold figure the poet says that King's vessel was fitted out with curses; at least this is the sense if 'with' be taken to mean 'by means of.' Some prefer to interpret 'with' as 'in the midst of,' the sense being that the ship was cursed by the witches while it was being rigged.

102. **That sunk**: 'that,' relative pronoun, antecedent 'bark.' 'Sunk' = sank; for the explanation compare Morris's *English Accidence*—"The verbs *swim, begin, run, drink, shrink, sink, ring, sing, spring*, have for their proper past tenses *swam, began, ran, etc.*, preserving the original *a*; but in older writers (sixteenth and seventeenth centuries) and in colloquial English we find forms with *u*, which have come from the passive participles."

that sacred head of thine. This is a pleonastic expression: it will be noticed that when the noun denotes the possession of one object only, this form is inadmissible unless preceded by a demonstrative (as here), e.g. we can say '*that* body of yours,' because a person has only one body, but we cannot say 'a body of yours,' as this word would imply that one of a number was referred to.

'Sacred': etymologically signifies the same as 'consecrated,' 'set apart,' and hence 'devoted': it may be used here of Lycidas as devoted to death: comp. *Par. Lost*, iii. 208—"To destruction *sacred* and devote."

103. **Camus**: "the genius of the Cam River and of Cambridge University was naturally one of the mourners for Lycidas." 'Reverend sire' is an allusion to the antiquity of the University. *Sire, sir, senior, seignior*, and *signor* all owe their origin to the nomin. or accus. form of the Lat. *senior*, elder.

103. *went footing slow*, passed slowly along, wended his way slowly. As Camus comes forward to bewail Lycidas we should naturally read 'came' in this line instead of 'went,' because in modern English the meanings of 'go' and 'come' are opposed. But it is not so here: *went* is radically the past tense of *wend* (A.S. *wendan*, to turn), but is now used in place of the obsolete past of *go*; so that it has become necessary to make a new form for the past tense of 'wend,' viz. *wended*. For 'go' cf. Shakespeare, 2 *Hen. IV.* ii. l. 191; *M. N. D.* i. l. 115. *Wend* is the causal form of *wind*, and is therefore peculiarly appropriate to the winding Cam. It is now nearly obsolete except in the phrase 'to wend one's way.'

'Foot' as a verb is generally followed by the cognate accusative 'it,' but it then denotes sprightly movement, and is therefore unsuitable here (see *L'Alleg.* 33). 'Slow-footing' occurs in Spenser as a compound adjective.

104. *His mantle hairy*, etc. Here 'mantle' and 'bonnet' are in the absolute case. The 'hairy mantle' is the hairy river-weed that is found floating on the Cam, and the 'bonnet' is the sedge that grows in the river and along its edge. In his first Elegy Milton alludes to the reedy or sedgy Cam (*arundiferum Camum, juncosas Cami paludes*). 'Bonnet,' now generally applied to a head-dress worn by women, here denotes (as it still does in Scotland) a man's cap.

105. *Inwrought with figures dim*, having indistinct markings *worked into* it. 'Inwrought' is a participial adjective (as if from a verb *inwork*, which is not in use), qualifying 'bonnet': to *work in* figures into cloth, etc., is to embroider or adorn. Milton refers to the peculiar natural markings seen on the leaves of sedge, especially when they begin to wither.

The edge of the 'sedge bonnet' of the Cam is said to be like the edge of the hyacinth because it is marked: the hyacinth was fabled by the ancients to have sprung from the blood of the Spartan youth Hyacinthus, and the markings on the petals were said to resemble the words *δι δι* (alas! alas!) or the letter *Τ*, the Greek initial of Hyacinthus: hence the significance of the words 'sanguine' and 'inscribed with woe.' The poet Drummond calls the hyacinth "that sweet flower that bears in *sanguine* spots the tenor of our woes." Similarly Milton fancies that the markings on the sedge may signify the grief of Cambridge for the death of Lycidas.

106. *Like to that sanguine flower*. Here the preposition 'to' is expressed after 'like': see note on *Il Pens.* 69. 'Sanguine,' bloody, an illustration of Milton's fondness for the primary sense of words (Lat. *sanguis*, blood): its present meaning is 'hopeful,' and the connecting link between the two meanings is found in the old theory of the four humours of the body, an excess of the

bloody humour making persons of a hopeful disposition. In the primary sense we now use 'sanguinary.'

107. **reft**: comp. 'bereft,' *Son.* xxii. 3.

quoth he, he said: this verb always precedes its **nominative**, and is used only in the first and third persons: it is really a past tense (though occasionally used as a present), and the original present is seen only in the compound *be-queath*.

pledge, child: comp. Lat. *pignus*, a pledge or security, also applied (generally in the plural) to children or relations.

108. **Last came ... did go**: see note on *Il Pens.* 46.

109. **The Pilot of the Galilean Lake**: St. Peter, here introduced as Head of the Church, because King had been intended for the Church. St. Peter was at first a fisherman on the Sea of Galilee (*Matt.* iv. 18) and became one of the disciples of Christ. It was of him that Christ said: "Upon this rock will I build my church; and the gates of Hades shall not prevail against it. I will give unto thee *the keys of the kingdom of heaven*." (*Matt.* xvi. 18. *R. V.*) It was he also whom Christ constituted the Shepherd of the Christian flock by his parting charge: "Feed my lambs." (*John* xxi. 15.) In both of his capacities, as Head and Shepherd of the Christian Church, he mourns the death of one who promised to be a true disciple, unlike the false shepherds who crept into the Church "for their bellies' sake."

110. **Two massy keys**: the keys that St. Peter carried as the symbol of his power are usually spoken of as two in number (though there is no such statement in the Scriptures), because he had power both in heaven and hell, the golden one opening the gates of heaven, and the iron one forcibly closing them: comp. *Com.* 13:

"that golden key
That opes the palace of eternity."

'Massy,' massive: see note *Il Pens.* 158.

of metals twain, made of two different metals: *twain* (cognate with *two*) is, in older English, used (1) predicatively, (2) when it follows the noun (as here), and (3) as a noun.

111. **amain**, with force: *a* is here the usual adverbial prefix (see note l. 27); *main* = strength or force, as in the phrase 'with might and main.' The adjective *main*, = principal, is only indirectly connected with it, being from Lat. *magnus*, great. 'Ope' for 'open' is found in poetry, both as verb and adjective.

112. **mitred locks**, locks crowned with a bishop's head-dress, St. Peter being regarded as the first bishop of the Church.

stern bespake, said with indignation. Milton sometimes used the verb *bespeak* as a transitive verb = to address (a person);

in modern English both these senses are obsolete and it now denotes 'to *speak for*,' 'to engage beforehand.'

113. Here for the second time the poem rises far above the ordinary pastoral strain and Milton puts into the mouth of St. Peter his first explicit declaration of his sympathy with the Puritans in their opposition to the attempt of Archbishop Laud to introduce changes in the ritual of the English and Scottish Churches, an attempt which hastened the downfall of Charles I. and Laud himself: see notes on *Son.* xii a., xv., xvi. As early as 1584, Spenser had also written in vehement strain against the corruptions of the Church, and there is a faint echo of Spenser's language here and there throughout Milton's indignant lines. (See *Analysis*).

spared for thee, etc., *i.e.* given up, in return for you, an ample number of the corrupt clergy.

114. *Enow*: here used as in Early English to denote a number; it is also spelt *anow*, and in Chaucer *ynowe*, and is the plural of *enough*. It still occurs as a provincialism in England.

such as: see *L'Alleg.* 29.

for their bellies' sake: comp. *Son.* xvi. 14, where the reference is to the Presbyterian clergy; here he means the Episcopalian ministers.

115. The Church is a sheepfold into which the "hireling wolves" (see *Son.* xvi. 14), *i.e.* the corrupt clergy, intrude themselves; their only care being to share the endowments of the Church. One of Milton's pamphlets was entitled *The likeliest Means to remove Hirelings out of the Church*. Comp. *Par. Lost*, iv. 192, and *John*, x. 12.

116. "They make little reckoning of any care other than," etc.

117. *scramble*: this word, and 'shove' in the next line, express the eager and rude striving for those church endowments that are here called 'the shearers' feast.' The 'worthy bidden guest' denotes the conscientious and faithful clergy.

119. *Blind mouths*! a figure of speech into which Milton condenses the greatest contempt. 'Mouths' is put by synecdoche for 'gluttons,' and 'blind' is therefore quite applicable. They are blind guides "whose Gospel is their maw" (*Son.* xvi. 14). By saying that they scarcely know how to hold a sheep-hook or crook (which is the symbol of the shepherd's task) the poet signifies their unfitness for 'the faithful herdman's art,' *i.e.* for pastoral duty.

120. *the least*, may be regarded as an adverbial phrase modifying 'belongs,' = in the least; or it may be attributive to 'ought.'

121. *herdman*: this spelling, which occurs in the Bible, is not now in use, nor is it that of Milton's manuscript; he wrote 'herdsman,' which is current in the restricted sense of 'one who herds cattle.' Milton applies it to a shepherd, the word being then used generally.

122. *What recks it them?* = what does it reckon them? = what do they care? Here we have an old impersonal use of the verb 'to reckon,' which still survives in the adjective *reckless*.

They are sped, they have sped = they have gained their object. For the use of the auxiliary 'are' instead of 'have,' see note on l. 97. One of the early meanings of *speed* is 'success,' and *to speed* is to be successful (as in this line): comp. *Par. Lost*, x. 39. It occurs in older English both of good and ill success, and also in the sense of 'to assist' (Shakespeare has 'God speed the Parliament'), 'to send away quickly,' 'to destroy,' etc.

123. *when they list*, when it pleases them. The verb *list* is, in older English, generally used impersonally, and in Chaucer we find 'if thee lust' or 'if thee list' = if it please thee. It is derived from A.S. *lust*, pleasure, and survives in the adjective *listless*, of which the older form was *lustless*. The noun *lust* has lost the meaning it had in A.S. and still has in German, and now signifies 'longing desire.'

lean and flashy songs: pastoral language for 'their teaching, which is without substance or nourishment to their hearers.' 'Flashy' = showy but worthless: comp. Dryden, "*flashy wit*"; and Bacon, "distilled books are ... *flashy things*."

124. *Grate*, etc.: 'sound harshly on their weak and wretched oaten pipes'—a description in pastoral language of the preaching of the careless clergy. 'Grate' and 'scrannel' are here skilfully chosen to express contempt. 'Grate': the nominative of this verb is 'songs,' the sense being intermediate between the active form 'they grate their songs,' and the passive, 'their songs are grated.' Hence some would regard this as a middle voice. In Latin and Greek the passive voice arose from the middle or reflective verb. Comp. *Il. Pens.* 161.

scrannel, not found in English dictionaries, being a provincialism = 'lean': the harsh sound of the word also suits the passage. Comp. Virgil's *Ecl.* iii. 26.

125. *The hungry sheep*, the neglected congregations. Compare Milton's *Epitaph Damon*.—

"Nor please me more my flocks; they, slighted, turn
Their unavailing looks on me, and mourn."

Cowper's Translation.

126. *swoln with wind*, etc., with minds filled with unsound and unwholesome teaching.

rank=coarse, foul: 'draw'=inhale, e.g. to *draw* breath: comp. *Par. Lost*, viii. 284, "From where I first *drew* air." The Lat. *haurio* has the same sense.

127. **Rot inwardly**, etc., have their hearts corrupted, and disseminate false doctrines.

128. **Besides**. The meaning is: "While all this injury to the Church is taking place, there is another source of loss to which the English clergy seem to be indifferent, viz. the desertions to the Church of Rome that are so frequent."

the grim wolf, the Church of Rome: comp. *Matt.* vii. 16, "Beware of false prophets which come to you in sheep's clothing, but inwardly are ravening wolves." Also *Acts*, xx. 29, "Grievous wolves shall enter in among you, not sparing the flock." 'Privy'=secret. 'Apace'=rapidly, at a great *pace*: comp. notes on *amain*, *a-field*.

129. **and nothing said**. Milton may here refer to Archbishop Laud's leaning towards Popery. Grammatically, there would seem to be a confusion here between two constructions: (1) 'and nothing (is) said,' and (2) 'nothing (being) said.' The latter would be the absolute construction, and in Shakespeare it sometimes happens that a noun intended to be used absolutely is diverted, by a change of thought, into a subject; the opposite process may have taken place here.

130. **two-handed engine**. The sense is, "But the instrument of retribution is ready and punishment will swiftly fall upon the corrupt Church." 'Engine'=instrument, its literal sense being 'something skilful' (Lat. *ingenium*, skill): it is therefore cognate with *ingenious*, *ingenuity*, and has been corrupted into *gin*=a snare. Comp. *Par. Lost*, i. 749, "Nor did he 'scape by all his *engines*' (i.e. schemes).

'Two-handed' is applied to swords, axes, etc., that require to be wielded with both hands. The nature of the instrument that is here called a 'two-handed engine' has been much discussed; the various interpretations are:—

(1) That it denotes the axe by which Laud was afterwards to be beheaded in 1645, Milton's words being thus prophetic. This view may be set aside: it certainly did not occur to any one at the time of the publication of *Lycidas*, when the power of Laud was at its height.

(2) That the axe is that alluded to metaphorically in the Scriptures as the instrument of reformation: see *St. Matt.* iii. 10, "And now the axe is laid to the root of the tree; therefore every tree which bringeth not forth good fruit is hewn down." In Milton's treatise *Of Reformation in England* he speaks of "the axe of God's reformation hewing at the old and hollow trunk of Papacy." This view is both the most obvious and the most probable.

(3) That there is an allusion to the "two-edged sword" which proceedeth out of the mouth of the Living One (see *Rev.* i. 16).

(4) That the poet refers to the powers of the pure Gospel as contained in the Old and New Testaments.

(5) That the English Parliament with its two Houses is meant, "the agency by which, three or four years afterwards, the doors of the Church of England were dashed in."

(6) That it denotes *civil* and *ecclesiastical* power. See note on *Son.* xvii. 12.

132. The poet again descends to the level of the ordinary pastoral, though it should be observed that in lines 113-131 he has skilfully adapted pastoral language to an unusual theme. The "dread voice" is the voice of St. Peter, and it is to this passage that Milton refers in the sub-title to the poem prefixed on its republication in 1645. "In 1638 it had been bold enough to let the passage stand in the poem, as published in the Cambridge memorial volume, without calling attention to it in the title" (Masson).

Alpheus: see *Arc.* 30, note.

133. That shrunk thy streams, *i.e.* which silenced my pastoral muse. The figure is a Scriptural one: "The waters stood above the mountains; at thy rebuke they fled; at the voice of thy thunder they hasted away," *Psalms*, civ. 7. 'Shrunk' is here used in an active or causal sense = made to shrink, as in the phrase 'to shrink cloth.'

Sicilian Muse, the muse of pastoral poetry: see note on l. 85.

134. hither cast, *i.e.* come hither and cast. Compare the Lat. idiom, *se in silvas abdiderunt*, "they hid themselves into the woods," *i.e.* "they went into the woods and hid there," *Ovid*. See also l. 139.

135. bells, bell-shaped blossoms. Plants with bell-shaped flowers are technically called 'campanulate' (Ital. *campana*, a bell).

flowerets: 'floweret' is diminutive of 'flower.'

136. use, dwell, frequent. The verb is quite obsolete in this sense: comp. note, l. 67. In Spenser we find, "In these strange ways, where never foot did use."

137. The construction is, "Where the mild whispers of shades, and wanton winds, and gushing brooks, dwell."

138. lap; by a common figure we speak of 'the lap of earth,' 'the earth's bosom,' etc.: comp. Gray's *Elegy*, "Here rests his head upon the lap of earth"; also *Rich.* II. v. 2, "the green lap of the new-come spring." The word has no connection with 'lap' = wrap (*L'Alleg.* 136).

the swart star sparsely looks, *i.e.* "where the influence of the burning dog-star is scarcely felt," the flowers being therefore fresh and bright. The swart star is Sirius or Canicula, a star just in the mouth of the constellation Canis, hence called the dog-star (Lat. *canis*, a dog). Hence also the term "dog days." To the Greeks and Romans this star appeared at the hottest time of the year, and was by them regarded as the cause of the great heat. It is therefore here called 'swart,' *i.e.* swart-making, because by exposure to heat the face becomes *swarthy* or brown. Milton frequently transfers an epithet from the object of an action to the agent: comp. "oblivious pool" = pool that makes one oblivious (*Par. Lost*, i. 266), "forgetful lake," etc. There are four forms of the adjective: the earliest is *swart*, then *swarty*, *swarth*, and finally *swarthy*: all four forms occur in Shakespeare.

For the technical sense of 'looks,' comp. *Arc.* 52. It may be noted that in *Epit. Damon*. Milton speaks of the evil influence of the planet Saturn upon the fortunes of shepherds.

139. **quaint enamelled eyes**, *i.e.* blossoms neat and bright. The centre of a blossom is sometimes called an 'eye'; the name is also given to a tender bud or even to a flower (as here). Milton's use of the word 'enamelled' is illustrated in *Arc.* 84, and his use of 'quaint' in *Arc.* 47; see notes. Comp. Peele's *David and Bethsabe*: "May that sweet plain ... be still *enamelled* with discoloured (*i.e.* variegated) flowers."

140. **honeyed showers**, sweet and refreshing rain. 'Honeyed' is here used figuratively; comp. "honeyed words" = flattery. It is sometimes, but less correctly, spelt 'honied': comp. *Il'ens.* 142.

141. **purple**, here used as a verb. The meaning is that the spring flowers are so abundant that they give the green turf a purple tint: comp. *Par. Lost*, vii. 28, "When morn *purples* the east." In Latin *purpureus* is common in the sense of 'dazzling.'

vernal, pertaining to Spring (Lat. *ver*).

142. Lines 142-151 form (as Masson says) "the most exquisite flower-and-colour passage in all Milton's poetry. His manuscript shows that he brought it to perfection by additions and after thoughts." "For musical sweetness and dainty richness of floral colour, it beats perhaps anything else in all Milton. It is the call upon all valleys of the landscape, and the banks of all the secret streamlets, to yield up their choicest flowers, and those dearest to shepherds that they may be strewn over the dead body of Lycidas." A similar fancy is found in Shakespeare: "With fairest flowers ... I'll sweeten thy sad grave." *Cymb.* iv. 2.

Those critics who judge the beauty of any poetical reference to nature by its fidelity to actual fact may readily object that

Milton would here bring together flowers that are never found in bloom at the same time of the year. But the season of the year does not enter into Milton's thoughts except in so far as it enables him to characterize some of the flowers. His only concern is to honour the grave of his fellow-shepherd by heaping upon it a rich offering of nature's fairest and sweetest flowers—flowers that, by their purity or their "sad embroidery," are well fitted to "strew the laureate hearse where Lycid lies."

In connection with this passage Mr. Ruskin writes:—"In Milton it happens, I think, generally, and in the case before us most certainly, that the imagination is mixed and broken with fancy, and so the strength of the imagery is part of iron and part of clay." Lines 142, 145, and 147 he considers 'imaginative'; lines 144 and 146 'fanciful'; line 143 'nugatory'; and line 148 'mixed.'

rathe, early: the root of this word survives in the comparative *rather*: comp. "The *rather* lambs be starved with cold" (*Spenser*), where *rather* is an adjective. Tennyson has: "the men of *rathe* and riper years" (*In Mem. cx.*). *Rather* is now used only as an adverb, except perhaps in the phrase 'I had rather'; in 'I would rather' it is certainly an adverb. The Old English *rath*=early (adj.); *rathe*=soon (adv.).

that forsaken dies, i.e. 'that dies because it is forsaken by the sun-light,' a reference to the fact that it is often found in shady places. Milton at first wrote 'unwedded,' showing that he had in mind Shakespeare's words, "Pale primroses that die *unmarried*, ere they can behold Bright Phoebus (i.e. the sun) in his strength": *Winter's Tale* iv. 4.

143. tufted crow-toe. This plant is more commonly called "crow-foot," both names having reference to the shape of the flower: comp. 'bird's foot trefoil,' belonging to the same order of plants. Another similar plant is the *tufted* vetch, and this epithet correctly describes the appearance of all these plants when in flower.

pale jessamine. 'Jessamine' or jasmine, a plant which belongs originally to the East; hence the name, from Persian *yásmín*.

144. pink, a flower which has given name to a particular colour; similarly the colour called 'violet' receives its name from the flower, and 'mauve' is the colour of the 'mallow.' The reverse process is seen in 'carnation,' this flower having received its name from its *fleshy* colour (Lat. *caro*, flesh). Some varieties of the pink are white.

pansy freaked with jet, a species of violet having generally dark spots in the centre of its blossoms. 'Freaked' = spotted or marked; this word is now little used except in the

diminutive *freckles*=small dark spots (as those on some faces). Shakespeare speaks of the 'freckled cowslip.'

146. *well-attired woodbine*, *i.e.* the honey-suckle with its clusters of flowers. 'Well-attired' does not here mean well-clothed or covered with leaves, but 'having a beautiful *head-dress* of flowers.' 'Tire' (the prefix being dropped) occurs in the same sense. The word is now extended to the whole dress: comp. *On Time*, 21.

147. *hang the pensive head*: 'pensive' is here used proleptically, *i.e.* it denotes the result of the action expressed by the verb 'hang': comp. *Arc.* 87.

148. *sad embroidery*; or, as Milton originally wrote, "sorrow's livery," *i.e.* colours suited to mourning. 'To embroider' is strictly to adorn with needlework, hence used in the sense of 'to ornament,' and finally 'to diversify by different colours.'

149. *amaranthus*, a plant so called because its flowers last long without withering. In *Par. Lost* it occurs as 'amarant,' the adjective being 'amarantine,' which comes directly from the Greek *amarantos*, unfading. The word is cognate with 'ambrosia,' the food of the gods, both having their counterpart in the Sanskrit *amrita*, immortal.

his beauty shed: 'his' here stands for 'its': see note on *Il Pens.* 128. 'Shed' is the infinitive after 'bid'; so is 'fill' in the next line.

150. *daffadillies*, more commonly written 'daffodils.' There is also a more colloquial form, *daffadown-dilly*, which occurs in Spenser. Comp. *Par. Lost*, ix. 1040, "Pansies and violets and *asphodel*." 'Daffodil' and 'asphodel' are the same, both name and thing: the initial *d* is no part of the word, and in earlier English it was written *affodille*, which is from an old French word *asphodile*, which again is from the Greek *asphodelos*, a flower of the lily tribe. The dew-drops resting in the hollow of the lilies are here spoken of as tears shed for Lycidas.

151. *laureate hearse*, the poet's tomb. The word 'laureate' here signifies that Lycidas was a poet and was lamented by poets. Another interpretation is that it refers to the fact that King had obtained an academical degree: see note on *Son.* xvi. 9. 'Hearse' now denotes the carriage in which the dead are carried to the grave, and even the meaning which Milton here gives it is not the primary one. The changes of meaning which this word has shown are: (1) a harrow, *i.e.* a frame of wood fitted with spikes, and used for breaking up the soil; (2) a frame of similar shape in which lighted candles were stuck during church service; (3) a frame for lights at a funeral; (4) a funeral ceremony, a monument, etc.; (5) a frame on which a dead body

is laid; (6) a carriage for a dead body; comp. *Epitaph on M. of W.* 58. 'Lycid' = Lycidas, the suffix being dropped.

152. The sense is: 'Let us thus, in order to comfort ourselves for a little, please our weak fancies by imagining that we actually have the corpse of Lycidas to strew with flowers, even while, alas! his bones are being drifted about by the waves.'

Some editions read a comma after 'for,' and connect 'so' with 'to interpose': it seems better to read 'so' with 'for,' thus making 'to interpose,' etc., a clause of purpose.

154. There is a zeugma in *wash* as applied to 'shores' and 'seas.' Comp. Virgil's *Æn.* vi. 362: "my body is sometimes tossed by the waves, and sometimes thrown on the shore." The pathetic allusions in *Lycidas* to King's death at sea may be compared throughout with Virgil's language on the death of the pilot Palinurus, especially in the closing lines of Book v.:

"O nimium caelo et pelago confise sereno,
Nudus in ignota, Palinure, jacebis harena."

156. **Hebrides**, or Western Isles, a range of about 200 islands, scattered along the western coast of Scotland. King having been wrecked in the Irish Sea, his body may (according to Milton) have been carried far north to the Hebrides or far south to the coast of Cornwall, these two parts being the extremities of Great Britain.

157. **whelming**: the compound 'overwhelming' is more commonly used.

158. **the bottom of the monstrous world**, i.e. the bottom of the sea, "there being more room for the marvellous among the creatures of the deep than among the better known inhabitants of the land." 'Monstrous' is therefore here used literally = full of monsters. Comp. *Par. Lost*, ii. 624, "Nature breeds, Perverse, all monstrous, all prodigious things"; also Virgil's *Æn.* 729, "Quae marmores fert monstra sub aequora pontus."

159. **Or whether**. This would naturally answer to 'whether' in line 156, but there is another anacolouthon, or change of construction; the first 'whether' introduces an adverbial phrase, while the second introduces a complete sentence.

to our moist vows denied, i.e. your body being denied to our tearful prayers. 'Moist' is properly applicable to the eyes of those praying for the recovery of Lycidas' body. There may be an allusion in 'vows' to those promises of thanksgiving and offerings made to Neptune that he might restore the bodies of those who had been drowned. Comp. *Arc.* 6.

160. **fable of Bellerus old**, i.e. the fabled abode of the old Cornish giant Bellerus. Bellerium was the Latin name for Land's End in Cornwall, and Milton 'fables' this name to have

been derived from Bellerus, though no such name occurs in the catalogue of the old Cornish giants. There was, however, a giant named Corineus, said to have come into Britain with Brute, and in his first draft of the poem Milton wrote 'Corineus,' not 'Bellerus' (pron. *Bellérus*).

161. **great Vision of the guarded mount.** The 'guarded mount' is St. Michael's Mount, near Land's End, on which there is a crag called St. Michael's Chair. The tradition is that the 'vision' (or apparition) of the Archangel had been seen seated on this crag. Milton, therefore, speaks of the Mount as 'guarded' by the Archangel.

162. **Looks toward Namancos, etc.** Namancos is in the province of Galicia, near Cape Finisterre, in Spain (the name being found in old maps). Bayona is also in Galicia. "It was a boast of the Cornish people that there was a direct line of sea-view from Land's End passing France altogether and hitting no European land till it reached Spain" (see map of Europe).

hold = stronghold, castle.

163. **Angel, i.e.** St. Michael, who is here asked to cease looking towards Spain and to turn his gaze to the seas around him, where the shipwrecked Lycidas lies. Some would take 'Angel' as addressed to Lycidas, who would then be regarded as a glorified spirit looking down upon his weeping friends: that this is not the meaning is evident from the language of l. 164.

ruth, pity : comp. *Son.* ix. 8.

164. **dolphins, sea-animals** ; here alluded to because Arion, an ancient Greek bard, when thrown overboard by sailors on a voyage to Corinth, was supported on the backs of dolphins whom he had charmed by his music.

waft, a word generally applied to winds, sometimes also to water, is here used of the dolphins to signify their swift passage through the sea.

165. The poem here becomes a strain of joy (see *Analysis*), which may be compared with that which closes Milton's other famous elegy on the death of Charles Diodati two years after *Lycidas* was composed. The following extract from the latter (Cowper's translation) will partly enable the student to compare the two pieces—

"Cease then my tears to flow !

Away with grief, on Damon ill bestowed !
Who, pure himself, has found a pure abode,
Has passed the showery arch, henceforth resides
With saints and heroes, and from flowing tides
Quaffs copious immortality and joy. . . .
Thy brows encircled with a radiant band,
And the green palm-branch waving in thy hand,

Thou in *immortal nuptials* shalt rejoice,
 And join with *seraphs* thy according voice,
 Where rapture reigns, and the ecstatic lyre
 Guides the blest orgies of the blazing quire."

woful, also spelt 'woeful.'

166. **your sorrow**, object of your sorrow; by synecdoche the name of a passion or emotion is often put for the object that inspires it, *e.g.* joy, pride, delight, care, hope, etc.

is not dead, *i.e.* he lives in Paradise.

167. **watery floor**, the surface of the sea: comp. "level brine," l. 98, and the Lat. *aequor* (a level surface) applied to the sea. Shakespeare calls the sky the "floor of heaven."

168. **day-star**, the sun, which, to one looking seaward, seems to sink, at setting, into the ocean. Comp. *Com.* 95—

"And the gilded car of day
 His glowing axle doth allay
 In the steep Atlantic stream."

169. **anon**, after a short time, *i.e.* at sunrise. Comp. *L'Alleg.* 131.

repairs his drooping head, renews his brightness.

170. **tricks**; here used transitively in the sense of 'to display': see *Il Pens.* 123, note.

new-spangled ore, bright golden rays. 'Ore' = metal, the newly-risen sun being like a ball or disc of gold. 'Spangled' = sparkling: a spangle is strictly a small plate of shining metal used as an ornament, and hence in poetry it is common to speak of the stars as spangles, and of the sky as 'spangled with stars.' Comp. Shakespeare's *Taming of the Shrew*, iv. 5.: see also *Par. Lost*, xi. 128.

172. **So**. The meaning is, 'As the sun sinks into the sea in the evening but rises again in the morning with renewed beauty, so Lycidas sank low into the sea, but rose again through the saving power of Christ, to take his place in Paradise.'

'Sunk' = sank: see l. 102, note.

173. **the dear might of Him**, etc. = the power of that dear Saviour over whom the waves of the sea had no power. Milton thus appropriately illustrates Christ's power by a reference to that one of his miracles which shows his rule over the waters. See *Matt.* xiv. 22.

'Walked': here used transitively; comp. *Il Pens.* 156.

174. **Where**, *i.e.* 'mounted high (to that place) where,' etc.

along, a preposition governing 'groves' and 'streams.'

175. His locks that were wet with the sea ooze he washes with the pure nectar of heaven.

'Oozy,' slimy; 'ooze' is the soft mud found at the bottom of the sea. 'To ooze' is to flow gently, as ooze would do.

'Nectar,' the drink of the gods: in *Death of a Fair Infant*, Milton speaks of the "nectared head" of a goddess, and in *Par. Lost*, he tells us that there is a "nectarous humour" in the veins of the angels.

176. **unexpressive nuptial song**, i.e. inexpressible marriage song: see *Rev.* xix. 9, where all true believers are spoken of as bidden to the marriage feast of the Lamb of God. In the two preceding lines the language of *Lycidas* is that of classical mythology; in this line and the six following, the imagery is Christian; and then the poet reverts to mythology. "We might say that these things are ill-fitted to each other. So they would be, were not the art so fine and the poetry so overmastering; were they not fused together by genius into a whole so that the unfitness itself becomes fascination." (*Brooke.*)

'Unexpressive': both Shakespeare and Milton use adjectives with the termination *-ive* where we now use *-ible* or *-able*. Comp. *incomprehensive*, *plausive*, *insuppressive*, etc., occurring in Shakespeare. For the prefix *-un* see note on l. 64 above. The word 'unexpressive' has therefore, in modern English, become *in-express-ible*. 'Nuptial' is from Lat. *nubere*, to marry; comp. 'connubial.'

177. For the order of the words comp. *L'Alleg.* 40.

kingdoms meek, abodes of the meek.

178. 'There all the saints above entertain him.'

179. **sweet societies**. What Milton here calls 'sweet societies' of angels, he calls (in *Par. Lost*, xi. 80) 'fellowships of joy.' Milton believed in a complete angelic system, with a most elaborate division into orders and degrees of rank—a system widely recognised in mediæval Christian tradition. In *Par. Lost* he makes large use of this belief; in this poem it is merely hinted at.

181. The language of this line is taken from the Scriptures: see *Isaiah*, xxv. 8, and *Rev.* vii. 7, "God shall wipe away all tears from their eyes."

for ever, once and for all.

182. This line is to be compared with line 165.

183. **the Genius of the shore**: see *Arc.* 25, 26; *Il Pens.* 154. It is common in Latin poetry to represent a drowned person as becoming the genius or guardian spirit of the locality where he met his fate, his office being to prevent future voyagers from a like disaster; hence Milton says, "(thou) shalt be good (i.e. propitious) to all that wander," etc. The Latin *bonus* occurs in the sense of 'propitious,' Virgil's *Ecl.* v. 64.

184. **In thy large recompense, i.e. as a great recompense to thee.** "The use of the possessive pronouns and of the inflected possessive case of nouns and pronouns was, until a comparatively recent period, very much more extensive than at present, and they were employed in many cases where the preposition with the objective now takes its place" (*Marsh*).

185. **wander in that perilous flood, i.e. sail over that dangerous sea.**

186. The epilogue begins here (see analysis): its separateness from the rest of the poem is indicated by the fact that in it Milton lays aside his "oaten flute" and resumes his own personality, and by the metrical and rhyming structure of the eight lines of which it consists. It is, in fact, a stanza in *Ottava Rima*, the arrangement of rhymes being *abababcc*.

uncouth: see note, *L'Alleg.* 5.

187. **with sandals grey, i.e. at the grey dawn.** Comp. "grey-hooded even," *Com.* 188. The shepherd had begun to sing at daybreak, but in his eagerness he had continued till evening.

188. **He touched the tender stops of various quills, i.e. through-out his song he had passed through various moods and had sung in various metres.** 'Quill' is here used in its primary sense, = a reed, which Milton has already called 'oaten pipe': the application of this word to the feather of a bird is secondary. The 'stops' of a reed or flute are the small holes over which the fingers of the player are placed, also called vent-holes or (as in Shakespeare) 'ventages': comp. *Com.* 345, "pastoral reed with oaten stops." The epithet 'tender' is here transferred from the music itself to the stops, from the effect to the cause.

189. **thought, care**: comp. *Matt.* vi. 25, "Take no thought for your life," etc.

Doric lay, pastoral song, so called because Theocritus, Bion, and Moschus wrote their pastorals in the Doric dialect of the Greek tongue: see note on *L'Alleg.* 136.

190. **'The sun, being low, had lengthened the shadows of the hills.'** Comp. Virgil, *Ecl.* i. 83.

191. **was dropt, had dropt**: see note, l. 97, and *Son.* ii. 6.

192. **twitched, plucked tightly around him.**

his mantle blue. The colour is that of a shepherd's dress, hence the allusion. It is very improbable that any allegorical sense is intended.

193. **To-morrow, etc.**: comp. the *Purple Island*, by Fletcher—

"Home, then, my lambs: the falling drops eschew;
To-morrow shall ye feast in pastures new."

On this poem Mr. Palgrave has the following note:—Strict Pastoral Poetry was first written or perfected by the Dorian Greeks settled in Sicily; but the conventional use of it, exhibited more magnificently in *Lycidas* than in any other pastoral, is apparently of Roman origin. Milton, employing the noble freedom of a great artist, has here united ancient mythology—or what may be called the modern mythology of Camus and Saint Peter—to direct Christian images. Yet the poem, if it gains in metrical interest, suffers in poetry by the harsh intrusion of the writer's narrow and violent theological politics. The metrical structure of this glorious elegy is partly derived from Italian models.

No. VI.

ON THE TOMBS IN WESTMINSTER ABBEY.

THIS poem and the two that follow it should be made to illustrate one another. Perhaps the best commentary on all three is found in Addison's reflections in Westminster Abbey: "When I am in a serious humour I very often walk by myself in Westminster Abbey, where the gloominess of the place, and the use to which it is applied, with the solemnity of the building and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable ... Upon my going into the church, I entertained myself with the digging of a grave; and saw in every shovelful of it that was thrown up, the fragment of a bone or skull, intermixed with a kind of fresh mouldering earth, that some time or other had a place in the composition of a human body. Upon this I began to consider with myself what innumerable multitudes of people lay confused together under the pavement of that ancient cathedral; how men and women, friends and enemies, priests and soldiers, monks and prebendaries, were crumbled amongst one another, and blended together in the same common mass; how beauty, strength and youth, with old age, weakness and deformity, lay undistinguished in the same promiscuous heap of matter." We may compare also Herbert's beautiful poem entitled *Church Monuments*, No. xli. in Palgrave's "Treasury of Sacred Song." The simple majesty of Beaumont's lines is the more remarkable in that the piece consists of ordinary rhyming couplets of four accents; the initial trochaic effect should be noticed.

1. **Mortality**: abstract for concrete. Addison calls Westminster Abbey a "magazine of mortality": comp. also Byron's *Ode to Napoleon*, "Thy scales, Mortality, are just."

3. **royal bones:** comp. *King John*, v. 7. 68, and Richard's famous soliloquy on the uncertainty of the kingly state, *Rich. II.* iii. 2.

5. **had realms.** Here the relative is omitted, and in the next line 'who' may be taken as = 'and they.' The omission of the relative shows the attributive force of the clause, and this use of 'who' is common: see Abbott, §§ 244, 263.

9. **acre.** So Longfellow says of the burial-ground,

"This is the field and Acre of our God,
This is the place where human harvests grow."

Comp. the term 'God's acre,' applied to a burial-ground (Ger. *Gottesacker*).

10. **royallest seed.** For example, the chapel of Henry VII. in Westminster Abbey contains the tombs of that king and of his queen and mother, of Queen Elizabeth, Queen Mary, James I. and his queen, Charles II., William and Mary, Queen Anne, etc.

12. **for, because of:** see Abbott, § 150.

13. **bones of birth;** bones of the great. 'Birth,' = high birth; comp. certain uses of 'family,' 'descent,' etc., and *K. John II.* i. 430, "a match of birth."

15. **sands.** An incorrect reading is 'wands.'

17. **world of pomp, etc.** Comp. 3 *Hen. VI.* v. 2, "Why, what is pomp, rule, reign, but earth and dust? And, live we how we can, yet die we must."

18. **once dead,** dead once for all: see Abbott, § 57. Comp. l. 3 of No. VIII.

No. VII.

THE LAST CONQUEROR.

THIS poem on the might of death is from *Cupid and Death*, a masque which appeared in a small volume published in 1653. Nothing is more remarkable in the literature of the early part of the seventeenth century than the delightful songs scattered throughout the plays of that period; take, for example, Nos. VII., VIII., XVIII., etc. in this book. Of Shirley's songs, Mr. Saintsbury says: "Every one knows 'The glories of our blood and state,' but this is by no means his only good song; it worthily closes the list of the kind—a kind which, when brought together and perused separately, exhibits, perhaps, as well as anything else of equal compass, the extraordinary abundance of poetical spirit in the age. For songs like these are not to be hammered out by the most diligent ingenuity, not to be spun by the light of the most assiduously fed lamp. The wind of such inspiration blows where,

and only where, it listeth." It has been said of Shirley (1596-1666) that he brought sweet echoes of the grand Elizabethan music into the playhouse of the time of Charles I.

3. **bind-in**, enclose: comp. *Rich. II.* ii. 1, "bound in with the triumphant sea"; also 2 *Hen. VI.* iii. 2.

5. **As night or day**. Comp. No. LXV., l. 18, "half of the globe is thine."

7. **forgotten ashes**: comp. *Rich. II.* i. 2, "Pale ashes of the house of Lancaster"; also *Gen.* xviii. 27.

8. **ye**: here used as object. In the Elizabethan dramatists there is a very loose use of the two forms, *ye* and *you*; see Abbott, § 236, and note, No. II., l. 7.

common men. Comp. *Hen. V.* iv. 7, "Sort our nobles from our common men." In the year 1411 we find a *comun man* distinguished from a high official: see also the *New English Dictionary* for illustrations.

12. **Nor ... confined**: 'nor is he confined to these alone'; for death comes to men in many other ways. Comp. B. and F.'s *Custom of Courts*, ii. 2, "Death hath so many doors to let out life."

14. **More quaint**, more fine or delicate. See notes, *Hymn Nat.* 194; *Lycidas*, 139; *L'All.* 5.

15. **will use ... Shall have**. *Will* here denotes choice or purpose (Abbott, § 316): *shall* denotes inevitable result (Abbott, §§ 315, 317). With the whole poem compare the dirge in Ford's *Broken Heart*:

"Crowns may flourish and decay,
 Beauties shine, but fade away;
 Youth may revel, yet it must
 Lie down in a bed of dust.
 Earthly honours flow and waste,
 Time alone doth change and last," etc.

No. VIII.

DEATH THE LEVELLER.

THIS piece forms the song of Calchas in Shirley's *Contention of Ajax and Ulysses*, iii. (printed, 1659), 'sung before the body of Ajax as going to the Temple.' See Homer's *Odyssey*, xi. This song is said to have been a favourite with Charles II.

1. **blood**, lineage. A common reading is 'birth.' Comp. *Tr. and Cress.* iii. 3, "a prince of blood, a son of Priam."

4. **icy hand on kings.** Comp. Ovid, *Am.* iii. 9. 19:

“Scilicet omne sacrum Mors importuna profanat,
Omnibus obscuras injicit illa manus”;

also Horace, *Odes*, i. 4. 12, *pallida mors*, etc.

8. **scythe and spade.** Emblems of humble life, as in Swift's lines:

“Here nature never difference made,
Between the *sceptre* and the *spade*.”

9. **reap:** comp. *Rev.* xiv. 15; *Par. Lost*, ii. 339.

11. **strong nerves.** Comp. *Macb.* iii. 4, “My firm nerves shall never tremble”; also our use of *to nerve* = to strengthen, *nerveless* = weak, etc. The Greek *neuron* = a sinew; comp. ‘sinews of war’ (called by Milton in his *Sonnet*, xvii., “*nerves* of war.”)

12. **They tame**, etc., ‘after all they merely overcome one another’: they cannot conquer death.

13. **Early or late**, sooner or later.

17. In this stanza the poet passes with striking effect to the form of direct address.

garlands, the victor's wreath. But see Trench's *Select Glossary* on the use of garland in the technical sense of ‘royal crown or diadem,’ as in 2 *Hen.* VI. iv. 4.

19. **purple altar.** The colour is here associated with regal or military state (as in *Par. Lost*, xi. 240); or it may denote ‘blood-stained,’ as in Dryden's “Tiber rolling with a *purple* flood”: see Marsh's *Lect. on Eng. Lang.* iii.

20. **victor-victim.** The two parts of this beautiful compound word are not cognate. Milton has ‘victor’ in this attributive sense; comp. *Par. Lost*, vi. 525, 590. Compare “the vanquished victor” of No. LXVII., l. 97.

24. **Smell sweet**, etc. Comp. Habington's *To Castara*,

“Fame will build columns on our tomb,
And add a *perfume* to our dust”;

also, from the same poet, “The bad man's death is horror, but the just keeps something of his glory in his dust.”

NO. IX.

WHEN THE ASSAULT WAS INTENDED TO THE CITY.

THE title is Milton's own. This sonnet is inspired by his high conception of the poet's task, and of the power that lies in the name of a great poet to avert disaster and to requite those who

honour the Muses. It was written in November, 1642. The battle of Edgehill was fought in October of that year, and the royal army then marched to attack London. This was the 'assault' expected, and Milton, having been an active pamphleteer on the side of the Parliament, might naturally have feared that his house would not escape the Royalists if they succeeded in entering the city. The 'assault' never took place, for the royal army retreated when the parliamentary army, under the Earl of Essex, moved out to meet it.

1. **Colonel** is here a trisyllable, though usually a dissyllable. It is from the Ital. *Colonello*, the leader of the little *column* (i.e. at the head of a regiment). It has no connection with Lat. *corona*, a crown. (*Skeat.*)

Knight in Arms, a title conferred on persons of high rank as a recognition of military prowess. See Shak. *Rich. II.* i. 3.

2. **Whose chance.** This is a peculiar construction, which may be resolved into 'whose lot it may be to seize.' It implies doubt, not that the house will be seized, but as to the particular officer that may seize it.

these defenceless doors. The word 'these' is used because the sonnet was written as if to be affixed to the door of Milton's house; it would thus be a mute appeal to the besiegers.

3. **ever**, at any time, on any occasion.

4. **him within**, etc., 'protect from injury him that is within.'

5. **He can requite thee**, i.e. the poet can reward you by rendering you famous "in his immortal verse." Comp. Shakespeare's *Son.* 81—

"Your monument shall be my gentle verse."

'Requite' is literally the same as 'repay,' from *re* and *quit* = freed or discharged.

charms, magic verses: comp. *Il Pens.* 83 and note.

6. **call**, 'bring down or bestow fame on such honourable acts as these,' viz., guarding the poet's house and protecting him.

8. **Whatever clime.** These words are in apposition to 'lands and seas.' 'Clime' (comp. *Com.* 977) is radically the same as 'climate,' and here used in its original sense = a region of the earth. 'Climate' has now the secondary sense of 'atmospheric conditions.'

The meaning of the line is, 'Wherever the sun shines.'

9. **the Muses' bower**, poetical language for 'the poet's house'; comp. *Lyc.* 19.

10. **Emathian conqueror**, Alexander the Great (the Sikander of Indian history), king of Macedonia, of which Emathia was a province.

bid spare : see note, *Arc. 13.*

11. house of Pindarus. Pindar (B.C. 522-442), the greatest lyric poet of Greece, was said to have been born at Thebes; this city had been subdued by Philip of Macedonia, the father of Alexander the Great, on whose accession the Thebans attempted to recover their liberty (B.C. 336). Alexander, to punish them, destroyed the whole city with the exception of the temples and Pindar's house.

temple and tower. Some legends affirm that the temples were not destroyed.

12. repeated air, i.e. the air or chorus having been recited. The adjective here is not a mere attribute, but has the force of an adverbial clause giving the circumstances under which the event took place; 'the air had the power to save Athens, *because it was repeated.*' Comp. the Latin use of participles and of clauses with *qui* and *quippe qui* in such cases.

13. sad Electra's poet, Euripides (B.C. 480-406), here called "sad Electra's poet" because in one of his tragedies he deals with the history and character of Electra, the daughter of Agamemnon, and because it was a chorus from this tragedy that moved the Spartans to spare Athens. Euripides (like Homer and Ovid) was one of Milton's favourite classical authors.

The adjective 'sad' is sometimes taken as qualifying 'poet,' Euripides having been of a serious and austere disposition: such an arrangement of the words would not be allowable in modern English, though there would be no ambiguity in Latin. The more obvious reading is to refer 'sad' to Electra, who, owing to the murder of her father by her mother, often bewails her sad lot.

14. To save, etc. The Spartans took Athens, B.C. 404, and deliberated as to how the city should be dealt with. It was proposed by some to destroy it utterly, but a Phocian singer having recited part of a chorus from the *Electra* of Euripides while the decision was still in suspense, the hearers were so moved that they agreed it would be dishonourable to destroy a city that had given birth to such great poets. Comp. Browning's *Balaustion's Adventure*.

No. X.

ON HIS BLINDNESS.

THIS sonnet, probably written in 1655, is one of Milton's first references in poetry to that blindness which had gradually crept upon him since 1644, and had in 1652 blotted out his sight for ever. He continued, in spite of his affliction, to act as Secretary

for Foreign Tongues to the Council of State during Cromwell's protectorate: the references in this sonnet to his enforced 'waiting' are to the poetical work for which he considered himself set apart.

1. *spent, exhausted.*

2. *Ere half my days, sc. 'are spent.'* His blindness was total when he was 44 years old: he died in 1674.

dark world and wide. These are touching words in the mouth of a blind man.

3. *that one talent.* The full construction is, 'and (when I consider how) that one talent, which (it) is death to hide, (is) lodged with me useless.' Talent (Lat. *talentum*, a balance) = something weighed in a balance; hence applied to 'money' and metaphorically (as in the Scripture parable of the talents) to 'God's gift': the word has thus acquired the sense of 'a natural gift or ability,' and there is even an adjective from it—'talented' = clever, possessing natural ability. Milton modestly compares himself to the servant who had received only one talent (see *Matt.* xxv.).

which is death to hide, i.e. to hide which is death. To leave one's powers unemployed is equivalent to mental and spiritual death.

4. *more bent, sc. 'is': 'bent,' determined.*

6. *lest He returning chide, i.e. lest He, on His return, reprove me for sloth.* This use of the present participle, instead of an adverbial clause, is a Latinism: see note, *Son.* xiii. 14. In the parable mentioned above, we read: "After a long time the lord of these servants cometh and maketh a reckoning with them."

7. *Doth God exact day-labour.* The allusion is to *St. John*, ix. 4: "We must work the works of him that sent me, while it is day; the night cometh, when no man can work."

light denied: absolute construction, equivalent (as often in Latin) to a conditional clause, = if light is denied.

8. *I fondly ask.* 'Fondly' = foolishly: see *Il Pens.* 6, note. This is the principal clause on which the preceding seven lines depend: the whole passage well illustrates the involved nature of Milton's syntax. It may be analyzed thus—

A. Principal clause: I fondly ask, etc.

Under { 1. Doth God .. denied (subst. clause).

A. { 2. When I consider .. chide (adv. clause).

Under { (1) How my light is spent (subst. clause).

2. { (2) (How) that one talent .. useless (subst. clause).

Under (1) a. Ere half .. wide (adv. clause).

Under (2) { b. Which is death to hide (adj. clause).

c. Though my soul .. account (adv. clause).

Under c. (a) Lest .. chide (adv. clause).

10. *his own gifts, i.e. the talents entrusted by Him to man.*

10. **Who** : for construction, see Abbott, § 251.
12. **thousands**, i.e. thousands of angels. 'Angel' is literally 'messenger.' See *Par. Lost*, iv. 677.
13. **post**, hasten. Primarily *post* = something fixed ; then a fixed place or stage on a line of road ; then a person who travels from stage to stage ; and finally any quick traveller.
14. **stand and wait**, i.e. 'those who, unable to do more, calmly submit to God's purposes, also render Him genuine service.'

No. XI.

CHARACTER OF A HAPPY LIFE.

THERE are two pieces by Sir Henry Wotton in this book (Nos. xi. and xxvi.) ; the latter is "a fine specimen of gallant and courtly compliment," and the former shows that the author, though a courtier and a diplomatist, was master of his own conscience and desire : as Mr. Hales puts it, he was one "who, living on the world and a master of its ways and courtesies, was yet never of it—was never a worldling." His advice to the young poet Milton, when the latter was starting for the continent after having sent Sir Henry a copy of his *Comus*, is well known : "'Thoughts close, countenance open' will go safely over the whole world." The verses on *A Happy Life* are characterized by Palgrave as "a fine specimen of a peculiar class of poetry—that written by thoughtful men who practised this art but little. Jeremy Taylor, Bishop Berkeley, Dr. Johnson, Lord Macaulay, have left similar specimens." This piece was probably written about 1614 ; it was quoted from memory to Drummond of Hawthornden by Ben Jonson in 1618 or 1619. There is great variety in the readings of the poems, e.g. 'not tied,' 'untied,' in stanza 2 ; 'Or vice,' 'nor vice,' in stanza 3 ; 'accusers,' 'oppressors,' in stanza 4 ; 'well-chosen,' 'religious,' in stanza 5, etc.

3 **armour** : comp. l. 3, No. viii. ; also *Par. Lost*, xii. 491, "spiritual armour, able to resist Satan's assaults."

4. **simple truth**, the plain truth (Latin *simplex*, single, without duplicity) ; see Trench, *Study of Words*, iii.

6. **still**, always : this sense is frequent in poetry.

10. **Nor**. The construction is 'that chance or vice doth raise.' *Nor* is due to the influence of the preceding *none*.

Who never understood, etc. ; who are totally unversed in that flattery which is intended to injure, and who, though ignorant of statecraft, are well acquainted with the laws of a good life.

15. **neither ... Nor.** The alternatives are 'state' (prosperity or splendour) and 'ruin.'

17. 'Who late and early doth pray God to lend more of His grace than of His gifts.'

19. **entertains**, whiles away, beguiles. This use is common in Shakespeare, and is found in Milton's *Par. Lost*, ii. 526, "entertain the irksome hours." But we do not now speak of entertaining *the time*; we entertain *ourselves* or *others*. Comp. No. xvi. for a similar idea.

23. **Lord**; *sc.* he is.

No. XII.

THE NOBLE NATURE.

THESE lines, which Trench entitles "True Growth," are from "A Pindaric Ode to the immortal memory and friendship of that noble pair, Sir Lucius Cary and Sir H. Morison," the ode being comprised in the collection called *Underwoods*. The ode consists of four strophes or turns, with antistrophes and epodes, and the extract here given forms the third strophe. In the first strophe occur the lines: "For what is life, if measured by the space, Not by the act?"

2. **doth make**, etc. : (that) doth make Man (to) be better.

3. **standing**, etc. The opposed terms used throughout this piece should be noted; 'bulk' and 'small proportions,' 'three hundred year' and 'short measures,' 'standing' and 'fall,' 'oak' and 'log.' Man's growth is not to be estimated in terms of space or time, but, like the flower's, by the extent to which he fulfils the end of his being: comp. *Par. Lost*, viii. 90, "Great or bright infers not excellence."

year. In nouns expressing a specific quantity or number, the singular form is often used: comp. a *twelvemonth*, a *fortnight*, etc.

4. **dry, bald, and sere.** Comp. *As You Like It*, iv. 3, "Under an oak whose boughs were mossed with age, And high top *bald* with *dry* antiquity." For 'sere,' comp. *Lyc.* 2, note.

8. **It was**, etc. : *sc.* 'for' or 'because.'

No. XIII.

THE GIFTS OF GOD.

THIS poem, called by Herbert *The Pulley* (as indicating that which draws man to God), is from his collection of sacred lyrics

entitled *The Church*, or (a name given after Herbert's death), *The Temple or Sacred Poems and Private Ejaculations*, published in 1631. The collection has a certain amount of coherence due to the fact that it reveals the spiritual experience and conflict of Herbert's own life; it forms "the enigmatical history of a difficult resignation" to a life of disappointment. As Mr. Gosse says: "Herbert, and with him most of the sacred poets of the age, are autobiographical; they analyze their emotions, they take themselves to task, they record their struggles, their defeats, their consolation." The connection of thought in Herbert's poems is indicated to some extent by the titles of the pieces: *The Church Porch* ('a rule of life for himself and other pious courtiers'), *Superliminare* (On the Threshold), *The Altar*, *The Sacrifice*, *Church Music*, *Church Lock and Key*, *The Church Floor*, etc. They are full of the conceits and quaint turns of expression common in the 'metaphysical' writers of the first half of the seventeenth century, but the ingenuity is (in Herbert's case) justified by the skill with which he marries sound to sense, by the music of his verse, and by his felicity of expression. The present poem has been described as "the story of the world written with the point of a diamond"; Strength, Beauty, Wisdom, Honour, and Pleasure, are gifts of God to man, which do not, after all, satisfy his being. "Man never is, but always to be blest," yet the denial of the one remaining gift, Rest, leads man through sheer weariness and despair to seek peace in God.

2. glass: compare the box in the mythological story of Pandora, and contrast the Christian and the Pagan points of view.

5. Contract, etc.: be brought together.

8. made a stay, stayed his hand.

No. XIV.

THE RETREAT.

THERE are three pieces by Vaughan in this collection, Nos. XIV., LIV., and LXVI. On the first of these Mr. Palgrave says: "These beautiful verses should be compared with Wordsworth's great *Ode on Immortality*; and a copy of Vaughan's very rare little volume appears in the list of Wordsworth's library. In imaginative intensity Vaughan stands beside his contemporary Maxwell." The poem occurs in *Silex Scintillans*, i.e. *The Flint* (of the heart) *yielding sparks* (of spiritual fire), a collection of poems of which the first edition of the first part appeared in 1650; the second edition appeared in 1847. On points of similarity to Wordsworth's great ode see Trench's *Household Book of English Poetry*,

notes ; and the close comparison made by Mr. George Macdonald. The whole subject is discussed at length in Shairp's *Sketches in History and Poetry* ; he says, "Wordsworth, we may be sure, had read 'The Retreat,' and, if he read it, could not have failed to be arrested by it. No doubt, the whole conception is expanded by Wordsworth into a fulness of thought and a splendour of imagery which Vaughan has nowhere equalled. But the points of resemblance between the two poets are numerous and remarkable. The Platonic idea of *ἀνάμνησις* is at the root of both—the belief that this is not our first state of existence, that we are haunted by broken memories of an ante-natal life. Indeed, this belief was held by Vaughan, and expressed in several of his other poems much more explicitly than it is by Wordsworth." In contrast to the marked resemblances, marked differences in the two poems have been pointed out : "The fading of the early vision Wordsworth attributes to custom, lying upon the soul 'with a weight heavy as frost' ; Vaughan, on the other hand, traces it to a moral cause, to wit, his 'teaching his tongue to wound his conscience with a sinful sound' ; and Wordsworth has not brought home the sense of immortality present in the vivid feelings of childhood so penetratingly as Vaughan has done in these two consummate lines—'And felt through all this fleshly dresse Bright shootes of everlastingnesse.'"

Vaughan looked up to Herbert as his master in poetry, and, though the latter has written nothing equal to *The Retreat*, Herbert's usual level of poetic excellence is higher than his disciple's. Besides carefully reading Wordsworth's ode alongside of *The Retreat*, the student may refer to the passage of Wordsworth's *Prelude*, i., beginning "Need I dread from thee Harsh judgments" ; also Keat's *Ode on the Poets* (*G. T.* iv. ccix.) ; Wordsworth's *The Inner Vision* (*G. T.* iv. cccxvii.) ; and Byron's *Youth and Age* (*G. T.* cclxvi.).

2. **Shined, shone.** In Early English *shine* is a strong verb, *shinen* being past part., and *shone* past tense. But as early as the fourteenth century *shined* occurs as a past tense : comp. Milton's *Son.* xxiii. 11, "Love, sweetness, goodness in her person *shined* so clear." Comp. note, *Hymn Nat.* 202.

4. **my second race, my second existence.** Comp. the Platonic doctrine of Reminiscence, and Wordsworth's note in connection with his own Ode ; also "Blank misgivings of a creature Moving about in worlds not realized."

6. **white, celestial thought.** Comp. the opening stanza of Wordsworth's ode :

"There was a time when meadow, grove, and stream,
The earth, and every common sight
To me did seem
Apparelled in celestial light."

7. **above A mile**, more than a mile. In Wordsworth's ode *Life is a daily journey* "farther from the East," from the original celestial life; here the child is said to have made but a short journey, and is still able to catch glimpses of the glories he has left behind.

14. **shadows**, etc. : comp. Wordsworth's "shadowy recollections," and Tennyson's *In Mem.* xliv.

17. **black art**, knowledge of evil. Contrast with 'white' in line 6.

18. **several**, separate, distinct. Radically *several* is connected with *separate*. It is now used only with plural nouns. Comp. *Par. Lost*, ii. 524, "each his *several* way." The idea of the poet is that every human power involves a capacity for its misuse, for some form of evil. Comp. *Comus*, 839, "through the porch and inlet of each sense." See note, *Hymn Nat.* 234.

19. **fleshy dress** : comp. *Il Pens.* 92, "her mansion in this *fleshy* nook," and note there given; also No. XLIV., l. 24.

24. **train**, course.

26. **City of palm trees** : comp. "palms of Paradise" (*In Memoriam*).

27. **too much stay**. It is impossible, after the experiences of life, to return to the pure innocence and the insight of infancy. Years bring, as Wordsworth says, "the inevitable yoke."

"Full soon thy soul shall have her earthly freight,
And custom lie upon thee with a weight
Heavy as frost, and deep almost as life."

Comp. *Sams. Agon.* 1670, "*drunk with idolatry*"; and Wordsworth's *Nature of the Poet* (G. T. cccxxiii.):

"So once it would have been,—'tis so no more;
I have submitted to a new control;
A power is gone, which nothing can restore;
A deep distress hath humanized my soul.
Not for a moment could I now behold
A smiling sea, and be what I have been:
The feeling of my loss will ne'er be old;
This, which I know, I speak with mind serene."

31. **urn** : comp. *Lyc.* 20.

32. **that state**, i.e. angel-infancy: when I die I would fain return to my former innocence. Shairp notes that "there is one thought about childhood in Vaughan which Wordsworth has not. It is this—that hereafter in the perfected Christian manhood the child's heart will reappear. His poem of *The Retreat* closes with the wish that

"When this dust falls to the urn,
In that state I came return."

Again, in another poem, he calls childhood

“An age of mysteries which he
Must live twice who would God’s face see,
Which angels guard, and with it play,
Angels ! whom foul men drive away.”

No. XV.
Miss

TO ~~MR.~~ LAWRENCE.

THIS sonnet, written in 1655 or 1656, proves that even in his blindness Milton could be *L’Allegro* as well as *Il Penseroso*. It is addressed to a son of that Henry Lawrence who was President of Cromwell’s Council (1654) and a member of his House of Lords (1657). We do not know which of his sons is meant, but it was probably Henry, then about twenty-two years of age. He was one of a number of young men who, admiring Milton’s genius, delighted to visit him, to talk with him, read to him, walk with him, or write for him.

1. of virtuous father virtuous son : comp. Horace—

“O matre pulchra, filia pulchrrior.”

2. Now that the fields, etc. : now, *when* the fields, etc. The use of ‘that’ for ‘when’ was once extremely common, but its use is now rare except after the adverb ‘now.’ (Abbott, § 284.)

ways are mire. The use of the noun ‘mire’ instead of the adjective ‘miry’ is significant of the state of the London streets in rainy weather.

3. Where shall we sometimes meet ? a question which implies that, as they can neither walk into the country nor in the streets, they must meet indoors.

4. Help waste, i.e. help each other to spend : see note, *Arc.* 13. Compare Horace, “*morantem saepe diem mero fregi*,” *Odes*, ii. 7 ; also Milton’s *Epitaphium Damonis*, 45.

what may be won, etc. : ‘thus gaining from the inclement season whatever good may be got by meeting together’ ; the pleasures indoors will compensate for the loss of our walks out-of-doors.

6. Favonius : a frequent name in Latin poetry for Zephyr, the West Wind (see *L’Alleg.* 19) ; it was this wind that introduced the spring, ‘melting stern winter,’ as Horace says. In one of his masques Jonson calls Favonius “father of the spring.”

reinspire : here used literally, ‘to breathe new life into.’

8. **neither sowed nor spun**: an allusion to *Matt.* vi. 28, "Consider the lilies of the field, how they grow; they toil not, neither do they spin, yet I say unto you that even Solomon in all his glory was not arrayed like one of these." 'Spun' is here a past tense; see note, *Lyc.* 102.

9. **neat**. This is from Lat. *nitidus*, bright, attractive.

light and choice, temperate and well-chosen.

10. **Of Attic taste**, 'such as would please the simple and refined Athenian taste.' There may also be a kind of allusion to the fact that their food would be seasoned with 'Attic salt,' a common term for sparkling wit—for what are called in *L'Allegro* "quips and cranks."

11. **artful**, showing art or skill. This is its radical sense; it is now used in a less dignified sense, viz., wily or cunning. A similar change of meaning is seen in *artless*, *cunning*, etc. See note, *L'Alleg.* 141.

12. **Warble**: infinitive after 'hear.'

immortal notes: comp. *L'Alleg.* 137.

Tuscan, Italian; Tuscany being a compartment of Italy.

13. **spare To interpose**, etc., i.e. 'use them sparingly.' The Lat. *parcere* with an infinitive = 'to refrain from'; and the Latin verb *temperare* may mean either 'to refrain from' or 'to spare.' There is therefore no doubt of Milton's meaning.

14. **not unwise**, very wise. By a figure of speech the two negatives strengthen the affirmative sense: comp. 'no mean applause' in the next sonnet, and note, No. XIX., l. 2.

No. XVI.

TO CYRIACK SKINNER.

THIS sonnet was written about the same time as the preceding one, and in a similar mood of cheerfulness. Milton wishes, in Cyriack Skinner's company, to throw off for a time the cares and worries of his Secretaryship, and calls upon his friend to lay aside his study of politics and of mathematical and physical science. Cyriack Skinner was grandson of Sir Edward Coke, the famous lawyer and judge (1549-1634), and author of numerous legal works of great value.

1. **bench Of British Themis**. Coke was Solicitor-General in 1592, and afterwards Attorney-General. 'Bench,' a long seat, hence a judge's seat, and so used metaphorically for Law and Justice. Themis, "the personification of the order of things established by law, custom, and equity."

2. **no mean applause** : see note, No. xv., l. 14, above.

3. **Pronounced**. *Pronuntiatio* is a Latin term for the decision of a judge, and we speak of a judge *pronouncing* sentence. Comp. *Lyc.* 83.

in his volumes, e.g. *the Institutes of the Laws of England, Reports*, in 13 vols., and *Commentaries on Lyttleton*.

4. **at their bar**, i.e. in administering the law : 'bar' is used metaphorically for 'a legal tribunal.'

wrench, pervert, twist. *Wrench* and *wrong* are both allied to *wring* ; so that *wrong* means strictly 'twisted,' just as *right* means 'straight.'

5. 'To-day resolve with me to drench deep thoughts in such mirth as will not afterwards bring regret.' 'To drench deep thoughts' may be compared with such phrases as 'to drown care.'

6. **after, afterwards**.

7. **Let Euclid rest**, etc. : lay aside the study of mathematics physical science, and political questions. Skinner was a diligent student of all these subjects. Euclid, the celebrated mathematician, is here by metonymy put for his works : the name has almost become synonymous with Geometry.

Archimedes (B.C. 287-212), a mathematician and physicist of the highest order, lived at Syracuse : when that city was taken, he was killed while intent upon a mathematical problem. He wrote on conic sections, hydrostatics, etc.

8. **what the Swede intend**, sc. 'let rest.' The verb being plural 'Swede' must here be plural, just as we say 'the Swiss,' 'the French,' 'the Dutch,' etc., to denote a whole nation. 'Swede,' however, is not now so used, the adjective being 'Swedish' and the noun (singular only) 'Swede'; hence some editions read *resounds*. When this sonnet was written, Charles X. of Sweden was at war with Poland and Russia, and Louis XIV. of France with Spain.

9. **To measure life**, etc., i.e. learn in good time how short life is, so that you may make the most of it. As Milton says in *Par. Lost*, "What thou liv'st Live well ; how long or short permit to Heaven." 'Betimes' (by-time) = in good time : the final s is the adverbial suffix.

11. **For other things**, etc., i.e. Heaven has tenderly ordained that there shall be a time for mirth as well as anxious thought, and disapproves of the conduct of those who make a display of their anxiety and refuse to rejoice even when they may well do so. Comp. "Learn to jest in good time : there's a time for all things" (*Com. of Errors*, ii. 2) ; also "Be not therefore anxious for the

morrow: for the morrow will be anxious for itself: sufficient unto the day is the evil thereof" (*Matt.* xi. 34).

No. XVII.

A HYMN IN PRAISE OF NEPTUNE.

THIS hymn is printed in Davison's *Poetical Rhapsody* with the heading, "This hymn was sung by Amphitrite, Thamesis, and other Sea-Nymphs, in Gray's Inn Masque, at the Court, 1594."

On Campion's lines *Basia* (No. xxv. *G. T.*, Bk. I.) Mr. Palgrave's note is: "From one of the three Song-books of T. Campion, who appears to have been author of the words which he set to music. His merit as a lyrical poet (recognized by his own time, but since then forgotten) has been again brought to light by Mr. Bullen's taste and research." See also Rhys's edition of Campion (*Lyrical Poets Series*). Campion was a physician by profession, and was famous in his own day as a poet and a musician. He appealed first to the public as a poet in 1595 in *Poemata*, a collection of Latin elegiacs and epigrams. In 1602 he published *Observations on the Art of English Poesie*, in which he disparaged "riming"; in 1602 he was the 'inventor' of a masque presented before King James I. at Whitehall, and from time to time he brought out other masques, in which he found scope for the display of his musical and poetical genius. Amongst English masque-writers the praise of Neptune is a favourite subject, affording abundant opportunity for delicate flattery of the rulers of our island-kingdom: comp. especially Milton's *Comus*, ll. 18-29. On Campion see further in the notes on Nos. XXXIII. and LIX.

1. *Neptune's empire.* *Com. Ham.* i. 1. 118, "the moist star Upon whose influence Neptune's empire stands." The student should refer also to Milton's *Comus*, ll. 867-889, with the allusion to "earth-shaking Neptune's mace," "scaly Triton's winding shell," "the songs of Siren's sweet," "the Nymphs that nightly dance," etc.; also to Jonson's masque, *Neptune's Triumph*,

"The mighty Neptune, mighty in his styles,
And large command of waters and of isles."

2. *whose, of whom.* The antecedent is the genitive 'Neptune's' = of Neptune: see Abbott, § 218. *Comp. Par. Lost*, ii. 59, "the prison of His tyranny who," etc.

5. *scaly nation*, the fishes and other inhabitants of the sea. The sea-gods, e.g. the Tritons, were represented in mythology as half-man, half-fish. *Comp. Comus*, 18-27. Milton applies the epithet *scaly* to Triton, to Sin, and to the crocodile: comp. Pope's *Windsor Forest*, 139.

11. **Tritons.** 'Triton,' as a singular term, applies to the son of Poseidon (Neptune) and Amphitrite: he was the trumpeter of Neptune, the thunder of the ocean being the blowing of his conch or shell ('wreathed horn' in Wordsworth). As a plural the name applies to Neptune's attendants.

16. **Syrens,** sirens (Gr. *Σειφίνες*), sea-nymphs who by their songs lured mariners to destruction. In the *Odyssey* they are two in number, but more generally three are named (see *Comus*, 253, 878).

18. **reply,** re-echo: the object of the verb is *praise*, l. 20.

19. **noise.** On the wider sense of *noise*, see note, *Il Pens.* 61.

20. **emperry,** kingdom or sovereign authority; from Old Fr. *emperie* (Lat. *imperium*). Comp. *Cymb.* i. 7, and *Hen. V.* i. 2, "ample empery O'er France." The word is now only poetical or rhetorical; it occurs in Scott, Keats, and Coleridge.

No. XVIII.

HYMN TO DIANA.

THIS is a song sung by Hesperus in Ben Jonson's *Cynthia's Revels*, or the Fountain of Self-Love, "a comical satire," acted in 1600 by the children of the Queen's Chapel. The play was designed to ridicule the quaint absurdities of the courtiers, and hence excited the indignation of the members of "the special fountain of manners, the Court." The Hymn to Diana opens the third scene of Act v., and is sung by Hesperus to the accompaniment of music. Cynthia is a surname of Diana, the goddess unmoved by love. When Apollo was regarded as identical with the Sun or Helios, nothing was more natural than that his sister should be regarded as Selene or the Moon, and accordingly the Greek Artemis is, at least in later times, the goddess of the moon. At Rome Diana, identified with Artemis, was the goddess of light; she was also regarded as the goddess of the flocks and the chase and the huntress among the immortals. In works of art she is represented sometimes as the goddess of the moon, having her head veiled and a crescent moon above her forehead; and sometimes as a huntress with bow and arrow": see note, *Il Pens.* 59. The metrical structure and rhyming arrangement of this hymn are noteworthy. In the dedication to *Cynthia's Revels*, Queen Elizabeth and King James I. are alluded to as Cynthia and Phoebus.

1. **chaste and fair.** Comp. Collins' *Ode to the Passions*, "the oak-crowned sisters and their chaste-eyed Queen"; *As You Like It*,

iii. 2, "and thou, thrice crowned queen of night"; *Comus*, 441; *Pericles*, ii. 5, "she'll wear Diana's livery"; *M. of V.* i. 2; *M. N. D.* ii. 2; 1 *Hen. IV.* i. 2; etc.

2. Now, now that.

3. silver chair. Silver (also pearl, crystal, etc.) is associated with the moon as gold is with the sun; and all the attributes of Diana as goddess of the moon are white and clear like silver. *Comp. Per.* iv. 5. 2, "celestial Diana, goddess *argentine*"; *Per.* v. 2. 249, "by my *silver* bow"; Shelley's *Skylark*, "the arrows of that *silver* sphere"; Scott's *Kenilworth*, introd., "The moon, sweet regent of the sky, *silvered* the walls of Cumnor Hall"; *L. L. L.* iv. 3, "Now shines the *silver* moon," etc.

4. State in wonted manner. *Comp. Il. Pens.* 37, "keep thy wonted state," note. In *Arcades*, 14 and 81, there is a reference to the older and more restricted use of the word—a seat of honour or a canopy: the whole passage is worth quoting here:

"Mark what radiant state she spreads
In circle round her shining throne,
Shooting her beams like silver threads:
This, this is she alone
Sitting like a goddess bright
In the centre of her light."

On 'wonted,' see notes *Il. Pens.* 37, and *Hymn Nat.* 10.

5. Hesperus: see note, *Lycidas*, 30. In the present case Hesperus is the singer of the hymn. The planet Venus, as the morning star, was called Phosphorus or Lucifer, and, as the evening star, Hesperus. See Tennyson's *In Mem.* 121, "Sweet Hesper-Phosphor, double name."

6. excellently, surpassingly. The use of this adverb to modify an adjective was once very common.

7. envious. In *Rom. and Jul.* ii. 2. 46, this epithet is applied to the moon herself.

11. wished, wished for. *Comp. Comus*, 574, "his *wished* prey"; and 950, "his *wished* presence"

13. bow of pearl: comp. "the moon, like to a *silver* bow Newbent in heaven" (*M. N. D.* i. 10).

14. crystal-shining. Such compound epithets denoting likeness ('shining like crystal') are more common in the form ending in *d* or *ed*, e.g. *honey-mouthed*, *chicken-hearted*, etc.

16. how short soever, howsoever short. *Comp. Par. Lost*, ii. 260, "In *what* place *soe'er*"; *S. A.* 1015, "*which* way *soever* men refer it."

No. XIX.

WISHES FOR THE SUPPOSED MISTRESS.

CRASHAW's poems, partly secular, partly sacred, were published in 1646 under the title *Steps to the Temple; Sacred Poems, with other Delights of the Muses*. The *Wishes* was probably written about 1630-4; it consists of forty-two stanzas, but Mr. Palgrave has here reduced it to twenty-one. It is, next to *Music's Duel*, the best-known of Crashaw's poems. Simcox says: "Crashaw is full of diffuseness and repetition; in the *Wishes* he puts in every fantastic way possible the hope that his Supposed Mistress will not paint; often the variations are so insignificant that he can hardly have read the poem before sending it to press." In the name he gave to his collected poems, Crashaw shows the influence of Herbert (see notes on No. XIII.), whom he resembles in his cast of thought, being "not inferior to him in richness of fancy, though his conceits are more strained, and less under the control of taste. His devotional strains exhibit great copiousness and beauty of language." Gosse points out that Crashaw's works present the only important contribution to English literature made by a pronounced Catholic, embodying Catholic doctrine, during the whole of the seventeenth century.

2. **not impossible**: an instance of the figure of speech called *Litotes* or *Meiosis*, in which two negatives are used as a feeble equivalent of an affirmative: comp. *Sams. Agon.* 180, "not unknown."

She: comp. *As You Like It*, iii. 2. 10, "The unexpressive *She*"; also Abbott, *Introd.* pp. 5, 14, and § 224, on *He* and *She* used for 'man' and 'woman.'

6. **leaves of destiny**, book of fate.

8. **studied**, ordained.

9. **teach ... tread**: see Abbott, § 349.

11. **take a shrine**, etc., embody itself in. A *shrine* is a depository of sacred things; A.S. *scrin*, an ark: comp. *Comus*, 461, "the unpolluted temple of the mind"; *Il Pens.* 92, note; and *M. of V.* ii. 7. 40, "this *shrine*, this mortal-breathing saint."

14. **Bespeak her to**, engage her for: see *Lyc.* 112, note; *Par. Lost*, ii. 849; *Hymn Nat.* 76, note.

18. **tire**: see note on 'well-attired,' *Lyc.* 146; and compare *Two Gent.* iv. 4. 190, *A. and C.* ii. 5. 22.

glistring: see note, *Lyc.* 79.

20. *Taffata*. "Taffeta, taffety, a thin glossy silk stuff, with wavy lustre (*Fr.*,—*Ital.*,—*Pers.*): *Persian tāftah*, woven (*Skeat*). Comp. Chaucer's *Prologue*, 441 :

"In sanguine and in perse he clad was, all
Lined with taffata and with sendall."

Comp. also "*Taffuta* phrases, silken terms precise, Three-piled hyperboles" (*L. L. L.* v. 2), and see Brewer's *Dict. of Phrase and Fable*.

tissue, cloth interwoven with gold or silver : comp. *Hymn Nat.* 146, "the *tissued* clouds." The word is cognate with *texture* (*Fr. tissu*, woven ; *Lat. texere*, to weave).

can ; a finite verb : comp. Abbott, § 307.

21. *rampant*. *Ramp*, "to rove, frish or jump about, to play gambols or wanton tricks" (*Phillips*, 1706).

24. *alone*, by itself, without the help of art.

26. *shop*. Comp. Ben Jonson's *The Forest*, iv. :

"I know thou whole art but a shop
Of toys and trifles, traps and snares
To take the weak, or make them stop."

27. *ope*, open ; an adjective. Comp. Nares' *Gloss.*, "ope-tide," the early spring, the time of opening ; *Comus*, 626 ; *Par. Lost*, xi. 423 ; *S. A.* 452 ; *King John* ii. 1. 449 ; Abbott, § 343.

28. *Sydnaean showers*. Some verses are here omitted, referring to her cheek, lips, eyes, tresses, etc. In line 28 the allusion is either to the conversations in Sidney's *Arcadia*, or to Sidney himself as a model of 'gentleness' in spirit and demeanour (*Palgrave*). Queen Elizabeth called Sidney "the jewel of her dominions." Compare Mr. Palgrave's note : "Sidney's poetry is singularly unequal ; his short life, his frequent absorption in public employment, hindered doubtless the development of his genius. His great contemporary fame, second only, it appears, to Spenser's, has been hence obscured. At times he is heavy and even prosaic ; his simplicity is rude and bare ; his verse unmelodious. These, however, are the 'defects of his merits.' In a certain depth and chivalry of feeling,—in the rare and noble quality of disinterestedness (to put it in one word),—he has no superior, hardly perhaps an equal, amongst our poets ; and after or beside Shakespeare's Sonnets, his *Astrophel and Stella*, in the editor's judgment, offers the most intense and powerful picture of the passion of love in the whole range of our poetry."

32. *day's forehead*. Comp. *Lycidas*, 171, "Flames in the forehead of the morning sky" ; *Cor.* ii. 1. 57, "the forehead of the morning" ; *Comus*, 733, "Imblaze the forehead of the deep," etc.

33. **down ... wings of night**, i.e. give soothing sleep. Compare *Il Pens.* 146, and note, "dewy-feathered Sleep"; also *Macb.* ii. 3. 81, "Shake off this *downy* sleep, death's counterfeit."

34. **silken hours**. Comp. *Hen. V.* ii., chorus, "*Silken dalliance in the wardrobe lies*"; also note on 'taffata,' line 20 above.

37. **Days**, etc. The poet wishes that her days may be *absolutely* pleasant, not merely pleasant by contrast with sorrowful nights.

39. **fore-spent**, forspent, wasted: comp. *F. Q.* iv. 5. 34. "Rawbone checks *forespent*." The intensive prefix *for* is frequently confused with *fore*; comp. *forewasted*, *forego*, etc.

42. **a clear mind**. Comp. Milton's *Comus*, 381-5, "He that has light within his own clear breast May sit i' the centre, and enjoy bright day."

43. **Life**, etc.; 'life that, in the courage of innocence, dares challenge Death to come at any moment': comp. No. xi., l. 6, "Whose soul is still prepared for death." 'Say,' infinitive co-ordinate with 'send,' and governed by 'dares.'

46. **store**. 'I wish her such store of good qualities that she may have little left to wish for.' On 'store,' comp. *L'Alleg.* 121, note.

50. **Her**, here used substantively; "the not impossible *She*" of line 2.

51. **Weave them**, i.e. weave (for) themselves.

56. **unclothe**, etc.: 'If such a person exist, I now reveal and clearly express what my wishes may have left vague.'

62. **ye**; see note, No. vii., l. 8.

63. **fiction**s; 'though these are merely my fancies, yet may they be realized in her—be her history.'

No. XX.

THE GREAT ADVENTURER.

THIS is given in Percy's *Reliques*, under the title *Love will find out the way*, and with the remark, "This ancient song is given from a modern copy." The great adventurer is Love, and the imagery throughout the piece is suggested by the classical Cupid, the god of love. He is represented as a wanton boy, playful and mischievous, with bow, arrows, sometimes a torch, quiver, and wings; the eyes are often covered, so that he shoots blindly. His darts could pierce the fish at the bottom of the sea, the birds in

the air, and even the gods themselves. The immensity of space was his home.

12. *receipt*, admission. Comp. the Biblical use of *receive* in *Acts*, i. 9; *Mark*, xvi. 19.

14. *fast*; A.S. *faest*, firm, tight.

18. *for*, as regards; in allusion to Cupid's being a mere boy. See Abbott, § 149.

20. *from*, on account of.

flight, the power of flying; in allusion to his wings.

23. *Set*, even if you should set.

25. *lose*, get rid of, be freed from; comp. 'to lose a fever.'

34. *stoop to your fist*. *To stoop* is a term of falconry; the hawk is said to stoop when descending with closed wings upon the quarry: see the terms used by Marvell in his *Horatian Ode* (No. iv., l. 91, note). It would be an impossible task to teach an eagle to stoop to (*i.e.* in accordance with, at a signal from) the hand. For this use of *to*, comp. *Lyc.* 33, 44, notes.

35. *inveigle*. Radically *to inveigle* is 'to blind'; hence 'to entice.'

With this account of Cupid compare the Proclamation of the Graces in Johnson's masque, produced at the marriage of Ramsay, Lord Haddington, to Lady Elizabeth Ratcliff:

"Beauties, have you seen this toy,
Called Love, a little boy,
Almost naked, wanton, blind;
Cruel now, and then as kind?
If he be amongst ye, say:
He is Venus' runaway."

No. XXI.

THE PICTURE OF LITTLE T.C.

DELICATE humour, delightfully united to thought, at once simple and subtle. It is full of conceit and paradox, but these are imaginative, not as with most of our seventeenth century poets, intellectual only (Palgrave). See further in the notes on Nos. iv., lvii., lviii., and lxii.

14. *broke*, broken: see Abbott, § 343, on the tendency in Elizabethan English to use the curtailed forms of the past participles.

14. **ensigns**, banners, badges : Marvell has,
 "Then flowers their drowsy eyelids raise,
 Their silken *ensigns* each displays."
16. **virtuous**, powerful : see note, *Il Pens.* 113.
17. **compound** : comp. 2 *Hen. VI.* ii. 1, *compound this strife* ; *K. John* ii. 1. 281, "*compound whose right is worthiest.*"
18. **parley**, confer, seek to come to terms. In *Comus*, 241, Milton calls Echo "sweet Queen of Parley." 'Parley' is conversation (Fr. *parler*, to speak), and is cognate with *parlour*, *parole*, *palaver*, *parliament*, *parlance*, etc.
22. **And them**, etc., 'and only despise the more those who yield.'
25. **Mean time**, meantime, in the meantime : in Shakespeare the preposition is frequently omitted.
26. **does ... charm**, is charmed or enchanted.
28. **tulips**. *Tulip* is a doublet of *turban*, from Turkish *tulband*, Persian *dulband*.
36. **Flora** : see note, *L'Alleg.* 20.
38. **make the example yours**, treat you as you treated the budding flowers.

No. XXII.

CHILD AND MAIDEN.

THIS is Victoria's song in *The Mulberry Garden*, Sedley's most famous comedy, published in 1668. A version of it (here followed by Mr. Palgrave) was published without the author's name in Allan Ramsay's *Tea-Table Miscellany* in 1724. An additional stanza was as follows :

"Though now I slowly bend to love,
 Uncertain of my fate,
 If your fair self my chains approve
 I shall my freedom hate.
 Lovers, like dying men, may well
 At first disordered be,
 Since none alive can truly tell
 What fortune they must see."

There are two pieces by Sedley in the *Golden Treasury* (Nos. xxii. and xlii.). He was one of the brightest satellites of the Court of Charles II., and became so great a favourite for his taste and accomplishments that Charles is said to have asked him if he had not obtained from Nature a patent to be Apollo's viceroy. He is the *Lisideius* of Dryden's *Essay of Dramatic Poesy*.

7. rising fire, *i.e.* the sunrise of her beauty. Another reading is "growing fire."

14. prest, pressed forward.

15. as unperceived, equally unconsciously. Another version of line 16 is, "And in my bosom rest."

21. Each, *i.e.* Cupid and his mother Venus.

their : this syntax is common in Elizabethan writers; see Abbott, § 12. In this instance *their* may be used as referring to two subjects, one masculine and one feminine.

In the original version there are the following readings :—l. 1, "that I now could sit"; l. 8, *must* take; l. 11, took; l. 15, *Fond* love; l. 18, *And* Cupid.

No. XXIII.

CONSTANCY.

THESE verses are by John Wilmot, Earl of Rochester, on whose poems the judgment of Horace Walpole, in his *Royal and Noble Authors*, was that they "have much more obscenity than wit, more wit than poetry, more poetry than politeness."

3. *swain* : a word of common use in pastoral poetry, as were such names as Phyllis, etc. (see *L'Alleg.* 83, note). This song is sung by Amintas to Phyllis.

No. XXIV.

COUNSEL TO GIRLS.

THIS appeal *To the Virgins to make much of time* is from Herrick's *Hesperides*, "an ill-arranged group of lyrical poems addressed to friends and eminent contemporaries, amatory poems, epithalamia, epigrams, fairy poems, and short occasional odes and poems on all kinds of subjects." "The *Hesperides* is one of the sunniest books in English literature, consummate in finish, exquisite in fancy, fresh and natural throughout, and rich in sweet and delightful pictures of the homely English country and the quaint, kindly, old-world customs of her folk. His love poems are stamped with a real *abandon* that is not Horatian and not Anacreontic, but all his own, and ever throughout his joyousness the ear detects an undertone of melancholy. In unforced sweetness of melody and perfect harmony of sound and sense, Herrick rises above all his brethren among the Caroline lyrists, and, indeed,

follows closely in the steps of Shakespeare. Like the master he is thoroughly natural, unaffected, and English." For the spirit of this *Counsel to Girls* compare Horace's *Odes*, i. 11; iii. 8 and 29; also the *Carpe Diem* of Shakespeare (No. xxxv. *G.T.*), "O Mistress mine, where are you waning?" ... Youth's a stuff will not endure"; also Burton's curious comment in his *Anatomy of Melancholy*, iii. 2. 5. 5, "Let's all love *dum vires annique sinunt*, while we are in the flower of years and while time serves," etc. Mr. Palgrave's note is as follows: With this popular lyric compare one of the many lovely songs of modern Greece, the *Smyrniote Garden*, as translated in Mr. H. F. Tozer's interesting *Highlands of Turkey* (1869). The lover hears a bird singing:

"For ever, while it warbled,
I seemed to hear it saying
'Young man, avoid delaying,
Full soon your joys are o'er.
And you, fair maids, go marry,
Be wise, no longer tarry;
For time is ever flying
And will return no more.'"

But it is difficult here not to suspect that the accomplished translator was conscious of Herrick.

2. *still*: comp. No. LVIII., l. 28; *Com.* 560; and Abbott, § 69.

a-flying: see note, *L'Alleg.* 20.

5. *Lamp of Heaven*. Comp. Spenser's *Epithalamium*, 19: "Before the world's light-giving *lamp* His golden beam upon the hills doth spread." Some of the expressions in this poem suggest the influence of Spenser. Comp. also Gay's *Trivia*, iii. 5, with reference to the moon, "O may thy silver *lamp*," etc.; also *Comus*, 198, with reference to the stars, "filled their *lamps* with everlasting oil"; the Greek *lampás*, a torch, used of the sun; Shelley's *To a Skylark*, the moon's "intense *lamp*"; etc.

6. *a-getting*: see note, l. 2 above.

7. *his race*. Comp. *Psalm*, xix. 5, and *Comus*, 100.

10. *youth and blood*. Comp. *Comus*, 670, "When the fresh blood grows lively and returns brisk as the April buds in primrose season"; also No. LVIII., line 25, "When we have run our passion's heat"; also Kingsley's well-known lines,

"When all the world is young, lad,
And all the trees are green;

Young blood must have its course, lad,
And every dog his day."

11. *being spent*, i.e. 'that age being spent'; absolute construction.

13. *coy*, hesitating : see note, *Lyc.* 18.

15. *but once*. 'But' belongs not to 'once,' but to 'having lost': see Abbott, § 129, on the way in which, in Elizabethan English, *but* varies its position.

No. XXV.

TO LUCASTA, ON GOING TO THE WARS.

THERE are three lyrics by Richard Lovelace in this collection (Nos. xxv., xliii., and xliiv.). Of these the first is the best, being in fact his finest poem, containing "no line or part of a line that could by any possibility be improved." He published his *Lucasta* in 1649: the name is formed from *Lux casta*, his epithet for his betrothed, Lucy Sacheverell, who married another on the stray report that Lovelace had died of his wounds received at Dunkirk. "In some of the lyrics of Lovelace we see the courtly spirit deepened by the troubles of the Civil War." The spirit of this piece should be contrasted with that of Byron's *All for Love* (*G. T.* iv. ccxii.), "O talk not to me of a name great in story," etc.

1. *Sweet*. For this word as a substantive, comp. *Ham.* iii. 2, 200; Johnson's *Catiline*, i., "Wherefore frowns my *sweet*."

2. *that*, because, in that : see Abbott, § 284.

nunnery. Mr. Gosse notes that this beautiful figure is to be found in Habington's poem *To Roses in the bosom of Castara* :

"Ye blushing virgins happy
In the chaste *nunnery* of her breasts."

Compare, however, Herrick's poem (No. xciv. in *G. T.* edition),

"And snugging there they seemed to be
As in a flowery *nunnery*."

8. *A sword*, etc. Compare the Cavalier war-song which, according to Motherwell, was found "written in an old hand in a copy of Lovelace's *Lucasta*, 1679":

"A steed, a steed, of matchless speed !
A sword of metal keen !
All else to noble hearts is dross,
All else on earth is mean," etc.

No. XXVI.

ELIZABETH OF BOHEMIA.

SEE notes on No. xi. This piece is in praise of Elizabeth, daughter to James I., and ancestor of Sophia of Hanover: it is

characterized by Palgrave as a fine specimen of gallant and courtly compliment.

1. **meaner beauties** : comp. Spenser's *F. Q.* vi.,

"So far as doth the daughter of the day
All other lesser lights in light excel;
So far doth she in beautiful array
Above all other lasses bear the bell";

also *F. Q.* vi. 9, "That all the rest like lesser lamps do dim."

5. **Moon shall rise** : comp. Keats' *Ode to a Nightingale*, "and haply the *Queen-Moon* is on her throne, Clustered around by all her starry Fays." Also Hor. *Odes*, iii. 15, "Nox erat, et coelo fulgebat luna sereno Inter minora sidera"; *Carmen Sec.* 99, "*Siderum regina* bicornis audi, Luna, puella."

7. **dame Nature**. 'Dame' in the sense of 'mother': comp. *Par. Lost*, ix. 612, "universal *Dame*."

8. **understood**, interpreted, fully expressed.

10. **Philomel** : see note, *Il Pens.* 56.

11. **violets, etc.** : comp. Herrick's *To Violets*,

"Welcome, maids of honour,
You do bring
In the spring,
And wait upon her.
She has virgins many,
Fresh and fair;
Yet you are
More sweet than they."

No. XXVII.

TO THE LADY MARGARET LEY.

THIS was written in 1644 or 1645; it is the latest of the sonnets printed in the edition of 1645. Phillips, the nephew and biographer of Milton, relates that during the time the poet was deserted by his first wife he "made it his chief diversion now and then of an evening to visit the Lady Margaret Ley. This lady, being a woman of great wit and ingenuity, had a particular honour for him, and took much delight in his company, as likewise Captain Hobson, her husband, a very accomplished gentleman." Both she and her father are in this sonnet complimented on their political views.

1. **that good Earl** : James Ley, born 1552, was made Lord High Treasurer of England in 1624, and Lord President of the

Council in 1627. Both these offices are alluded to in the sonnet. "He had been removed from the High Treasurership to the less laborious office of President of the Council, ostensibly on account of his old age, but really, it was thought, because he was not sufficiently compliant with the policy of Charles and Buckingham. He died in March, 1628-9, immediately after the dissolution of Charles's third Parliament; and, as the sonnet hints, his death was believed to have been hastened by political anxiety at that crisis" (Masson).

The construction 'Daughter to that good Earl' should be noticed; the proposition *of* is commonly used.

once President. 'Once' is here an adverbial adjunct to 'President,' for when a noun stands in attributive relation to another noun, it may be modified by adverbs. It is not necessary, therefore, to explain 'once' as an adverb modifying 'was' understood.

2. her, i.e. England's.

3. in both unstained, i.e. not having, in either of these offices, sullied his reputation by taking bribes. 'Fee' is from the A.S. *feoh*, cattle, property, now used of the price paid for services: see note, *Son.* xii. 7.

4. more in himself content. This does not mean that he resigned of his own accord but that, "when dismissed, he went willingly": the construction is, "(being) more content in himself (than in the enjoyment of office)."

5. sad breaking. There is here a play upon the word 'break' applied in l. 5 to the dissolving of Parliament, and in l. 6 to the effects of this upon the old Earl. In the former sense we speak of the breaking up of an assembly, and in the latter of a person's spirits or health being broken. Milton calls the dissolution of Charles's third Parliament a sad one, because it showed that the King had entered upon that line of conduct which led to the Civil War. The demonstrative *that* implies that the Parliament referred to is too well known to need further mention: comp. l. 8.

6. as that dishonest victory, etc., i.e. in the same way as the victory at Chaeronea broke the heart of Isocrates. The word 'dishonest' is here used in the sense of Lat. *inhonestus* = dishonourable: in the same way our word 'honesty' has not the high sense of the Lat. *honestas* = all that is honourable. Milton calls the victory dishonest because it was 'fatal to liberty': in it Philip of Macedon defeated the combined Athenian and Theban forces, B.C. 338, Greece thus losing her independence. Chaeronea was a city of Bœotia. See No. LXVII., l. 43, note.

8. with report. 'With' = by means of. The use of the instrumental *with* is not now so common as in earlier English, and is

never used to denote the agent. In Chaucer we find "slain *with* (= by) cursed Jews."

that old man eloquent: Isocrates, one of the most famous of Greek orators, who, at the age of ninety-nine, died four days after hearing the report of the disaster at the Chaeronea. So the good Earl of the sonnet died four days after the dissolution of Parliament.

9. **Though later born, etc.**, "though I was born too late to have known your father at his best, yet, methinks, I am able from seeing you to judge what he was like." Milton does not mean that he was born after the Earl's death, for the Earl died twenty years after Milton's birth.

Than in this line is a conjunction introducing an elliptical clause depending on *later*. It is difficult to give a satisfactory syntactical explanation of such clauses: we may expand it into, 'Though I was born later than (I should have been in order) to have known': see note on *than*, *Son.* xvii. 2.

10. **by you, through or by means of you.**

11. **methinks, it seems to me.** Here *me* is the dative, and *thinks* is an impersonal verb (A.S. *thincan*, to appear), quite distinct from the verb 'I think,' which is from the A.S. *thencan*, to cause to appear. For a similar relation compare *drink* with *drench* (= to cause to drink).

yet. In this line *yet* = up to the present time; in the previous line *yet* = nevertheless.

13. **That all both judge you.** *That* here introduces a clause of consequence in adverbial relation to *well*, and co-ordinate with *so*: comp. "He spoke *so* fast *that* I could not understand."

Both in this line is strangely placed: the ordinary form would be: 'All judge you *both* to relate them (i.e. your father's virtues) truly, *and* to possess them.' The co-ordinate words are *relate* and *possess*; the one is preceded by *both*, the other by *and*.

No. XXVIII.

THE TRUE BEAUTY.

THIS piece, also called *Disdain Returned*, is the only specimen here given of Carew's lyrics. He is the author of the beautiful lines, "Give me more love, or more disdain," and of the fine song, "Ask me no more where Jove bestows." Thomas Carew (1589-1639) was "the precursor and representative of what may be called the courtier and conventional school of poetry, whose chief characteristic was scholarly ease and elegance." Percy gives this poem in his *Reliques*, iii. 111.

2. **coral**: in allusion, of course, to the bright colour of the red coral of commerce, found in the Mediterranean. Dryden contrasts 'the common coral' with the 'alabaster white.'

4. **Fuel**. Comp. Campion's lyric, "Fire that must flame is with apt fuel fed" (*Lyrics from Elizabethan Song-Books*).

10. **Kindle**. Comp. Habington's well-known line, "Virtuous love is one sweet endless flame"; and Shakespeare's *Sonnet* (No. xxxi. *G. T.*)

"Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come."

See further on 'kindle,' No. xxxv., l. 2, note.

No. XXIX.

TO DIANE ME.

2. **starlike sparkle**. Spenser has "In her eyes the fire of love doth *spark*": comp. Fletcher's *Piscatory Eclog.* vi. 19, "Her eyes do *spark* as stars"; and *Par. Lost*, ii. 387.

3. **you**. Ye was more common in this construction: see note, No. vii., l. 8, and Abbott, § 236.

that: see Abbott, § 284.

4. **yet, as yet**. In this sense we now use *as yet*: see Abbott, § 76.

5. **rich hair**: comp. Horace, *Odes*, iv. 10. 3, "Those locks that now play loosely on your shoulders shall fall off," etc.

6. **wantons, revels**: comp. *Par. Lost*, v. 294, "Nature here *wanton'd* as in her prime."

lovesick air. Such 'pathetic fallacies' are common in poetry in reference to the air: comp. *Hen. V.* i. 1, "The *air*, a chartered libertine"; *Childe Harold*, iv. 12, "The eloquent *air*"; etc. Love-sick, sick for love: comp. *thought-sick* (*Ham.* iii. 4. 51), *lion-sick* (*Tr. and Cress.* ii. 3. 13), *fancy-free* (*M. N. D.* ii. 1. 164), etc.

7. **whenas, since, seeing that**. This compound is still found in modern poetry as an archaism: comp. *Marmion*, i. 28, "*Whenas* the Palmer came in hall." *As* and *that* were originally affixed to *when* and *where* in order to give a relative meaning to the interrogatives; and when these interrogatives were recognized as conjunctive adverbs the force of *as* was to make the meaning more definite. In *whereas* the sense of place has now disappeared, but *whenas* has not lost all reference to time (see No. xxxvi., l. 1), though it more frequently denotes logical connection (as in this poem).

8. **Sunk**, hung.

tip: comp. Shenstone's *Economy*, iii. 85, "Sweetly-fashioned tip of Silvia's ear."

10. **world**, etc., your collective charms: comp. *L. L. L.* iv., "My continent of beauty." With this poem comp. Herrick's *The Changes*, addressed to Corinna:

"Be not proud, but now incline
Your soft ear to discipline; ...
You are young, but must be old,
And, to these, ye must be told,
Time, ere long, will come and plow
Loathéd furrows in your brow:
And the dimness of your eye
Will no other thing imply,
But you must die
As well as I."

No. XXX.

On these lines Mr. Bullen says: "I give this song from Beloe's *Anecdotes*, where it is said to be taken from Walter Porter's *Madrigals and Airs*, 1632. I have searched far and wide for the song-book, but have not yet been able to discover a copy."

10. **borrow**: comp. *Othello* i. 3. 215. The word generally implies only a temporary transfer, but this restriction is now disregarded, e.g. to borrow words or customs.

No. XXXI.

GO, LOVELY ROSE.

On this poem Archbishop Trench notes that Waller appears to have had in his eye the graceful epigram of Rufinus beginning πέμπω σοι, Ῥοδόκλεια, τόδε στέφος. Edmund Waller (1605-1687) was counted a great poet in his own day, but his poetry, though easy, flowing, and felicitous, "lacks sincerity and strength. Pope has eulogized his *sweetness*, which word we may allow if we limit its meaning to elegance, ease, and grace, without passion, energy, or creative force. His importance in English poetry is that he revived the heroic couplet.

2. **wastes**, etc.: here a kind of zeugma.

4. **resemble**, liken, compare : here used in an obsolete active sense ; like the Lat. *simulare*, to make like ; so in *F. Q.* iii. 10. 21, "And th' other ... He did *resemble* to his lady bright" ; Raleigh, *Hist. of World*, "Most safely may we *resemble* ourselves to God."

7. **shuns**, declines. For this use of 'shun' with an infinitive comp. *Acts*, xx. 27, "I have not shunned to declare unto you all the counsel of God" ; and in another of Waller's poems, "The lark still shuns on lofty boughs to build."

graces, charms : this is the usual sense in the plural ; in one passage of Milton, however, it means 'favour' (*Sams. Agon.* 360), "given with solemn hand as *graces*."

spied, espied : Spenser has 'spy' in the senses of 'a keen glance' and 'an eye.'

9. **In deserts** : comp. Gray's lines, "Full many a flower is born to blush unseen," etc.

11. **Small is the worth**, etc. Comp. *Comus*, 745, "Beauty is Nature's brag, and must be shown In courts, at feasts," etc. ; also Shakespeare's *Sonnet*, iv., "Unthrifty loveliness, why dost thou spend Upon thyself thy beauty's legacy?"

13. **Bid** : governing the three imperatives 'come,' 'suffer,' and 'blush.'

16. **Then**, i.e. after having delivered your message.

17. **rare** : the original and usual sense of 'scarce' passes into that of 'incomparable' : comp. *Wint. Tale*, i. 2.

20. **wondrous**. The adverbial use of this word, condemned by Johnson as barbarous, was very common in the seventeenth and eighteenth centuries : comp. Pope's *Rape of the Lock*, iii., "women, *wondrous* fond of place" ; *Par. Lost*, v. 115.

No. XXXII.

TO CELIA.

THIS song is versified from passages in the love-letters of Philostratus the Sophist. It is comprised in Ben Jonson's *The Forest*, a collection of short lyrics first published in 1616, and including some of the finest of Jonson's lines.

3. **leave ... but** : hyperbaton for 'leave but a kiss,' or 'only leave a kiss' ; see note, No. xxiv., l. 15.

8. **change**, i.e. exchange it.

9. **late**, lately.

10. **Not so much** : see note, No. xlii., l. 1.

11. *there*, with *thee*.

13. *didst ... sent'st*; see note, *Il Pens.* 46. For a similar idea comp. Herrick's poem, No. 94, in Palgrave's edition of that poet. Jonson has another song addressed to Celia, in *Volpone*, or *the Fox*:

"Come my Celia, let us prove,
While we may, the sports of love," etc.

No. XXXIII.

CHERRY-RIPE.

THIS lyric is set to music in *An Houre's Recreation in Musike*, published in 1606, and in Robert Jones's *Ultimum Vale* (1608). The piece is now attributed to Campion (see notes, No. XVII.), of whom Mr. Bullen says: "It is time that Campion should again take his rightful place among the lyric poets of England. He was, like Shelley, occasionally careless in regard to the observance of metrical exactness, and it must be owned that he had not learned the art of blotting. But his best work is singularly precious. Whoever cannot feel the witchery of such poems as 'Hark, all you ladies that do sleep!' or 'Thrice toss these oaken ashes in the air,' is past praying for. In his own day his fame stood high ... Camden did not hesitate to couple his name with the names of Spenser and Sidney, but he has been persistently neglected by modern critics" (Preface to *Lyrics from Elizabethan Song-Books*). It may be compared with the *Cherry-Ripe* of Herrick:

"Cherry-ripe, ripe, ripe, I cry,
Full and fair ones; come and buy;
If so be you ask me where
They do grow? I answer, there
Whose my Julia's lips do smile;—
There's the land, or cherry-isle;
Whose plantations fully show
All the year where cherries grow."

2. *roses*, etc. Comp. Spenser's description of Belpheobe (*F. Q.* ii. 3):

"In her cheeks the vermeill red did shew
Like roses in a bed of lilies shed."

3. *paradise*: see No. LVIII., l. 63, note.

6. *Cherry-Ripe*: this being the cry of the fruit-sellers; see Nares' *Glossary*.

themselves: here the subject of 'do cry,' being used without the simple pronoun; "(they) themselves do cry 'Cherry-

Ripe," or (less probably) "they do cry themselves (to be) cherry-ripe." The use of *himself*, *themselves*, etc., as nominatives is common enough in Eliz. English (see Abbott, § 20), as it was in Early English, *Piers Plow.* 12,689, "if himself wolde." *Them* is a dative: at first *self* (i.e. the same) was added in order to define the subject, the pronoun being repeated in the dative before *self*: hence 'he him-self,' 'they them-selves.' The dative with *self* then came to be used alone, and even as a nominative. Finally, when *self* came to be regarded as a substantive it was added to possessives, e.g. my-self, your-self, Beauty's self, etc.

8. orient pearl; see *Hymn Nat.*, l. 231, note.

9. when ... snow: comp. *F. Q.* ii. 3:

"And when she spake,
Sweete words, like dropping honey, she did shed:
And twixt the pearls and rubins softly brake
A silver sound that heavenly music seemed to make."

10. **They**: grammatically redundant; comp. Abbott, §§ 248, 9, and the relic of an Anglo-Saxon idiom in such passages as Chaucer's *Prol.* 43-5, "A knight there was ... *That* from the time that he first began to riden out, *he* loved chivalry."

11. **no ... nor**: comp. Abbott, § 396.

13. **angels**, guardian spirits. 'Angel' is common in this sense; comp. 'her good angel,' and (since the face is here compared to a garden or paradise) refer to *Genesis*, ii. 22-4.

still, always: see note, No. xxiv., l. 2.

14. **bended bows**: comp. *Eccles.* xliii. 12, "The hand of the Most High hath *bended* it," said of the rainbow. Except in a few phrases with a special sense (e.g. 'on bended knees'), *bended* is replaced by *bent* in accordance with the general law that verbs ending in *ld*, *nd*, *rd*, change the *d* into *t* for the past tense and participle.

16. **approach ... to come nigh**. The phrase seems redundant, but 'approach' had an older sense = to resolve or set about; e.g. "Shunne evil, and approach to do wel" (Hellowes' *Guenara's Epist.* 15).

No. XXXIV.

CORINNA'S MAYING.

A LYRIC more faultless and sweet than this cannot be found in any literature. Keeping with profound instinctive art within the limits of the key chosen, Herrick has reached a perfection very rare at any period of literature in the tones of playfulness, natural description, passion, and seriousness which introduce

and follow each other, like the motives in a sonata by Weber or Beethoven, throughout this little masterpiece of 'music without notes' (Palgrave's note).

On the observances connected with the first of May see Chambers's *Book of Days*, i. 569; they are a survival of the Floralia of the Romans, who, in their turn, derived their festival from the East, where Sun-worship was associated with similar ceremonies. In England the festival has been shorn of much of its glory, but in Italy the anniversary is still kept up, young people going out at daybreak to collect boughs with which to decorate the doors of their relatives and friends. "In England, as we learn from Chaucer and Shakespeare and other writers, it was customary during the Middle Ages for all, both high and low—even the court itself—to go out on the first May morning at an early hour 'to fetch the flowers fresh.' Hawthorn branches were also gathered: these were brought home about sunrise, with accompaniments of horn and tabor and all possible signs of joy and merriment. The people then proceeded to decorate the doors and windows of their houses with the spoil. By a natural transition of ideas they gave the hawthorn bloom the name of the 'May'; they called the ceremony 'the bringing home the May'; they spoke of the expedition as 'going a-Maying.'"

2. **the god unshorn**, i.e. Apollo, the sun-god: comp. Milton's *Vac. Ex.* 37, "listening to what *unshorn* Apollo sings" (Lat. *Apollo imberbis*).

3. **Aurora**: see the notes on *L'Alleg.*, ll. 19, 20.

4. **fresh-quilted**: comp. "the *tissued* clouds" (*Hymn Nat.* 146), and "the *plighted* (i.e. interwoven) clouds" (*Comus*, 301), with the notes there.

5. **Slug-a-bed**: comp. 'lie-abad.' "The buttercup is no *slug-abad*," *N. and Q.* (Aug. 11, 1894). The obsolete verb *slug* is cognate with *slouch* and *slack*. Shakespeare has "Thou drone, thou snail, thou *slug*, thou sot," *Com. of Err.* ii. 2. 196: "Why, lady, fie, you slug-a-bed," *Rom. and Jul.* iv. 5. 2.

7. **bow'd**, as if saluting the rising sun.

10. **matins**: see note, *L'Alleg.* 114.

13. **Whenas**: see note, No. xxix., l. 7.

17. **Flora**: see note, *L'Alleg.* 20.

22. **Against you come, against your coming**, in expectation of your coming. *Against* is essentially a preposition, but becoming by ellipsis a conjunction or conj. adverb; thus, 'against (the time) at which or that I come'=against I come. Comp. *Hamlet* i. 1. 158, "'gainst that season comes," and see Wordsworth's *Shakespeare and the Bible* on the occurrence of this idiom in *Gen.* xliii. 25; *Exod.* vii. 15; *Hamlet* II. 2, III. 4; *Rom. and Jul.*

iv. 1; etc. This use of *against* with reference to time is found in Spenser (*Prothal.* 17), Hooker, and Dryden.

orient pearls unwept: comp. *Hymn Nat.* 231, note; *S. A.* 728; and *M. N. D.* iv. 1. 59, "That same dew which sometimes on the buds Was wont to swell like round and *orient pearls*."

25. **Titan**, the sun, so called by Ovid and Virgil: comp. *Rom. and Jul.* ii. 3, "Titan's fiery wheels"; *Cymb.* iii. 4. 166.

26. **Retires**: here used reflectively.

28. **beads, prayers**: see note, *Lyc.* 22.

30. **turns, turns into, becomes**; so many young people are out in the fields that they are as busy as streets.

34. **tabernacle**: in allusion to the Jewish Feast of Tabernacles, *Levit.* xxiii. 40-43, "And ye shall take you on the first day the boughs of goodly trees and willows of the brook; ... ye shall dwell in booths seven days," etc.

35. **interwove**: see note, No. XXI., l. 14.

39. **we'll abroad**: the verb of motion omitted, as frequently in Shakespeare. Comp. *Ham.* ii. 2. 170, ii. 2. 265, iii. 1. 171, iii. 3. 4, iii. 4. 198.

48. **left to dream, left off dreaming**.

49. **plighted troth**: see notes, No. XLIV., l. 14; No. XLIX., l. 8.

50. **their priest, i.e. with a view to marriage**.

51. **green-gown**, a romp in the new-mown hay or on the grass.

54. **armament**: comp. No. XXIX., ll. 1, 2.

No. XXXV.

THE POETRY OF DRESS.

WITH the sentiments of these lines compare *The Sweet Neglect*, a song in Ben Jonson's play, "The Silent Woman," imitated from a Latin poem printed at the end of Petronius (see Percy's *Reliques*, III. ii.); and Herrick's own *Art above Nature* (No. 86, Palgrave's edition):

"I must confess mine eye and heart
Dotes less on nature than on art."

2. **Kindles, produces**. The verb *kindle* in the sense of 'to produce' is radically distinct from *kindle* in the sense of 'to inflame,' being perhaps connected with *kind* (A.S. *cynd*), nature. But Herrick may have the latter meaning in view. Comp. *As You Like It*, iii. 2. 358, "The cony that you see dwell where she

is *kindled*"; Wyclif, *Luke*, iii. 7, "Kyndlyngis of eddris" = generation of vipers." See No. xxviii., l. 10, note.

3. *lawn*, see *Il Pens.* 35, note.

4. *fine distraction*, pleasing confusion : pron. dis-trac-ti-on. See Abbott, § 479.

5. *erring*, stray.

7. *neglectful*, neglected, worn carelessly. Here the word is used passively, as in *awful* (full of awe), *thankful*, etc. ; not actively as in *awful* (exciting awe, see No. lxvii. 3), *thankful* (*thankworthy*, *P. of T.* v. l. 285) : see Abbott, § 3.

thereby, beside it (by-there) : here used strictly as an adverb of place.

8. *Ribbands* : a corruption of ribbon due to a wrongly-supposed connection with *band* ; the M. E. form is *riban* (*Piers Plow.* ii. 16, "ribanes of gold" = golden threads). Comp. other corruptions due to the same endeavour to find some etymological connection for a word, e.g. *horehound*, *crayfish*, *causeway*, *penthouse*, etc.

12. *wild civility*, careless grace : an instance of oxymoron or joining together of apparent contrarities. Comp. Hor. *Odes*, i. 5, 5, "simplex munditiis"; and on 'civil' see *Il Pens.* 122, note.

13. *Do* : plural in agreement with *lawn*, *lace*, *cuff*, etc., taken collectively. Comp. the sentiment of Goldsmith's *Deserted Village*, 253 :

"To me more dear, congenial to my heart.
One native charm, than all the gloss of art."

The last stanza of Jonson's *Sweet Neglect* runs thus :

"Give me a look, give me a face,
That makes simplicity a grace ;
Robes loosely flowing, hair as free :
Such sweet neglect more taketh me,
Than all th' adulteries of art,
That strike mine eyes, but not my heart."

No. XXXVI.

1. *Whenas* : see note, No. xxix., l. 7 ; also No. xxxiv., l. 13.

2. *flows ... liquefaction*, in allusion to the graceful flowing appearance of her silk dress. Comp. Spenser, *F. Q.* i. 1, "tinsel trappings woven *like a wave*."

5. *brave vibration*, the fine shimmering of the glossy silk. 'Brave,' fine, showy ; so 'bravery' = finery (comp. *S. A.* 717) : Fr. *brave*, gay, fine, and Scotch *braw* ; see Nares' *Glossary*.

6. *taketh me*, captivates my heart; comp. *Prov.* vi. 25, "Neither let her *take* thee with her eyelids"; *Par. Lost*, ii. 554, "*Took* with ravishment the thronging audience"; also, *Hymn Nat.* l. 98, note.

No. XXXVII.

1. *attire*; see *Lyc.* 146, and No. xix., l. 18, notes.

wit, intelligence, good taste; the radical sense of the word still appears in such words as *half-wit*, *unwitting* (A.S. *witan*, to know). See *L'Alleg.* 123, note.

5. *miss*, lack.

7. *Beauty's self*: see note on Orpheus' self, *L'Alleg.* 145.

No. XXXVIII.

ON A GIRDLE.

WITH this piece we may compare Herrick's *Upon Julia's Ribbon*. On Waller, see notes, No. xxxi.

5. *extremest*, outermost: an emphatic superlative common enough in Shakespeare (*As You Like It*, ii. 1), Bacon, Dryden, Addison, and others; such usages as 'most extreme,' 'the greatest extremes,' are not uncommon.

6. *pale*, enclosure; see note, *Il Pens.* 156.

8. *Did ... move*. Johnson notes as a defect of Waller's versification his frequent use of the expletive *do*, saying that "though he lived to see it almost universally ejected, he was not more careful to avoid it in his last compositions than in his first."

9. *compass*: comp. *Tr. and Cress.* i. 3. 276, "Than ever Greek did *compass* in his arms."

No. XXXIX.

A MYSTICAL ECSTASY.

WITH better taste and less diffuseness, Quarles might (one would think) have retained more of that high place which he held in popular estimate among his contemporaries (Palgrave's note). He wrote abundantly in prose and verse, and his books were extremely popular in his own day. His chief poetical work is

the collection known as *Divine Emblems* (1630), often dull, but often felicitous; his prose essays and meditations form what he called the *Enchiridion* (1640), containing occasional fine passages.

8. **became entire**: according to the Platonic view of love, the one being the complement of the other; they “did more than *twine*” (l. 11), for they became *one*.

10. **flax**: comp. 2 *Hen. VI.* v. 2, “To my flaming wrath be oil and *flax*.”

16. **I would not change**, etc., *i.e.* exchange: comp. No. XXXVIII., ll. 11, 12.

17. ‘Their wealth in proportion to mine is but as a counter (an imitation coin) to a real coin.’

To, in comparison with: comp. Spenser, *Prothal.* 48, “even the gentle stream seemed foul to them”; *Ham.* i. 2. 140, “Hyperion to a satyr”; and the use of the Greek *πρός*.

No. XL.

TO ANTHERA WHO MAY COMMAND HIM ANY THING.

1. **Bid me to live**: Comp. Hor. *Odes*, iii. 9. In current use the infinitive without *to* follows the verb *bid*, but compare lines 3, 9, etc.; *to* is probably inserted to meet the demands of rhythm. On this inconsistency in the use of *to* see Abbott, § 349.

2. **Protestant**, champion, witness, confessor.

12. **And 't**: see note on *bended*, No. XXXIII., l. 14.

22. **very eyes**: see note, No. XLII., l. 5.

No. XLI.

THESE lines are from John Wilbye's *Second Set of Madrigals*, 1609.

6. **So**, so that.

9. **So**, in this way, on this condition.

10. **doat upon**. The usual spelling is *dote*. Comp. *Il Pens.* 6, on changes of meaning in such words as ‘fond,’ ‘dote,’ etc. The word is here used in its later sense, not in the sense of M. E. *doten*, to be foolish; in Shakespeare we find both meanings: “Unless the fear of death doth make me *dote*” (*Com. of Err.* v. 1); “All their prayers and love Were set on Hereford whom they *doted* on (2 *Hen. IV.* ii. 1). An intermediate stage of meaning is found in “Should ravish *doters* (*i.e.* foolish lovers) with a false aspect” (*L. L. L.* iv. 3. 260).

No. XLII.

ON Sir Charles Sedley see notes to No. xxii.

1. **Not, Celia, that.** The construction with *not that* is elliptical, and *that* has the force of *because* (see Abbott's *Shak. Gram.*), = (I remain true to you) not because I juster am, etc.

5. **very thee, thy very self:** the use of *very* as an emphatic adjective is common enough, though not with a pronoun, *very* being from Lat. *verus*, true or real, in which sense we find it in *Two Gent.* iii. 2, "*very* friend"; *Wint. Tale*, i. 2, "*verier* wag"; *Comus*, 428, "*very* desolation."

7, 8. **only, i.e.** the face of thee *alone*, the heart of thee *alone*; Abbott, § 420.

11. **can but afford,** can supply no more than. This use of *afford* is rare with reference to individuals: comp. Greene's *Pandosto*, 36, "He wondered how a country maid could *afoord* such courtly behaviour."

13. **store:** see note, *L'Alleg.* 121.

15. **change.** The spirit of the last two lines is finely expressed in Suckling's poem on *Constancy*.

No. XLIII.

TO ALTHEA FROM PRISON.

SEE notes on No. xxv. Lovelace was twice imprisoned, in April, 1642, and again in 1648: on the former occasion he wrote this song. Althea cannot be identified, but she is said to have become the poet's wife.

1. **unconfined.** Perhaps here in the wider sense of 'unconfined': see note, *L'Alleg.* 40. Shakespeare has the word 'unconfined' in *M. W. of W.* ii. 2.

3. **brings:** the subject is 'Love,' object 'Althea.'

4. **grates,** grated windows of the prison: Shakespeare has "to look through the grate" (*M. W. of W.* ii. 2), in the sense of 'to be in prison.'

5. **tangled, etc.** Comp. *Lycidas*, 69, and Herrick's lines (No. xcv. *G. T.* edit.):

"It chanced a ringlet of her hair
Caught my poor soul as in a snare;
Which ever since has been in thrall."

7. **Gods.** Palgrave notes: "Thus in the original; Lovelace in his fanciful way making here a mythological allusion. *Birds*, commonly substituted, is without authority."

wanton, revel: comp. *Par. Lost*, v. 294, "Nature here *wanton*ed as in her prime."

10. **With no allaying Thames, i.e.** undiluted with water. For this special use of *allay* (really a doublet of *alleviate*) compare Elyot, *Governour*, 36, "Galen will not permit that pure wine without *alaye* of water should be given to children." Ben Jonson, *Magnetic Lady*, iii. l. 496, has, "He only takes it in French wine, With an *allay* of water." There was a M.E. verb *aleggen*, to put down or mitigate, and this was confused in form and sense with the old French *aleger*, to alleviate. "Amidst the overlapping of meanings that thus arose, there was developed a perplexing network of uses of *allay* and *allege*, that belong entirely to no one of the original verbs, but combine the senses of two or more of them" (see *New Eng. Dict.*).

11. **careless, undisturbed, free from care;** as in Pope's line, "wisely *careless*, innocently gay," and in the older use of the unrelated word *secure* (comp. *L'Alleg.* 91, and Abbott, § 3).

with roses. There is a zeugma in 'crowned' as applied both to 'heads' and 'hearts': comp. *Alex. Feast*, 7. These two lines are in the absolute construction.

13. **thirsty grief.** As Burton (*Anat. of Mel.* ii., § 5. 1) says, "For which cause the ancients called Bacchus *Liber pater a liberando*. ... Therefore Solomon, *Prov.* xxxi. 6, bids wine be given to him that is ready to perish and to him that hath grief of heart": comp. *Hor.* ii. 11. 17, "Dissipat Evius Curas edaces"; i. 7. 31, "Nunc vino pellite curas."

14. **healths:** comp. *Macb.* iii. 4, "Come, love and *health* to all, I drink to the general joy of the whole table."

15. **tipple, drink freely.** This less restricted use of the word was never common, nor is it the original sense. *Tipple* is frequentative of *tip*, i.e. to tilt the wine-glass.

17. **like committed linnets, like caged linnets:** comp. 2 *Hen. IV.* i. 2, "the nobleman that *committed* the prince." Another reading is "linnet-like confined," probably suggested by the thought that the plural 'linnets' does not accord with the singular pronoun 'I.'

18. **sing:** comp. *Il Pens.* 117.

23. **Enlargéd, at large, unconfined:** comp. *Hen.* V. ii. 2, "Enlarge the man *committed* yesterday."

30. **in my soul am free.** Comp. *Par. Lost*, i. 254, "The mind is its own place"; *Comus*, 383, "He that hides a dark soul and

foul thoughts ... Himself is his own dungeon"; also the old song of *Loyalty Confined*; here are two stanzas:

"That which the world miscalls a jail,
A private closet is to me;
Whilst a good conscience is my bail,
And innocence my liberty:
Locks, bars, and solitude together met
Make me no prisoner, but an anchoret.

My soul is free as ambient air,
Although my baser part's immew'd,
Whilst loyal thoughts do still repair
T' accompany my solitude:
Although rebellion do my body bind,
My king alone can captivate my mind."

See also Byron's "Eternal Spirit of the Chainless Mind" (*G. T. celi.iii.*).

NO. XLIV.

TO LUCASTA.

SEE notes on Nos. XXV. and XLIII. by the same author.

3. *that*: *sc.* if it were.

9. *'suage*: comp. No. XIX., l. 36, *'bove* = above; also Abbot, § 460.

10. *blue-god's*, *i.e.* Neptune's. Ovid speaks of Neptune as *caeruleus deus*: comp. *Comus*, 29, in allusion to the blue-haired deities of the sea.

13. *seas and land*, *sc.* be.

14. *faith and troth* ... controls. The verb is singular as *faith* and *troth* may be taken as = plighted *faith* or *trothplight* (see *Wint. Tale*, i. 2. 278). *Troth* is a variant of *truth*, as we see in *M. N. D.* ii. 2. 36, "And to speak *troth*, I have forgot our way": see further Nares' *Glossary*.

15. *separated souls*: perhaps in allusion to the Platonic theory of love.

19. *anticipate*, realize beforehand.

22. *eyes Can speak*: comp. *Childe H. P.* iii. 21, "Eyes looked love to eyes which *spake* again."

24. *earthy*: comp. *Il Pens.* 92. Earthy bodies may be here contrasted with spiritual bodies, the body being turned to the soul's essence (see *Comus* 459-63, for this Platonic idea).

No. XLV.

ENCOURAGEMENTS TO A LOVER.

THIS is Orsames Song in *Aglaura*, a tragi-comedy which has been described as "a monster of tedious pedantry," and was produced in gorgeous style in the year 1637-8, when Suckling was about thirty years of age. "The temper expressed in 'Why so pale and wan' was in sympathy with the age, and gave a delight which seems to us extravagant; Suckling's admiration for Shakespeare not preventing him from being one of the chief heralds of the poetry of the Reformation."

1. *fond* : see note, *Il Pens.* 6.

2. *Prythee* ; also written *priethee* and *pr'ythee*, familiar fusions of 'I pray thee.'

3. 'If looking well cannot move her, will looking ill succeed in doing so.'

11. *Quit*, leave off. The intransitive use of the verb arose from the suppression of the object; hence the transition from *abandon* to *cease*.

12. *take* : see note, No. xxxvi., l. 6, and *Hymn Nat.* 98.

13. *of herself*, of her own accord : comp. Longfellow's *Endymion*, 4 :

"Like Dian's kiss, unasked, unsought,
Love gives itself."

No. XLVI.

A SUPPLICATION.

THIS piece is from the *Davideis*, an epic on the subject of the life of King David. This epic is one of Cowley's more ambitious works, the others being the *Pindaric Odes* and the *Mistress*, a series of love poems. Cowley was in his own day considered the greatest of English poets, but to modern readers he is best known as a prose essayist. The best commentary on this piece will be found in Nos. II. and LXVII., where the power of music is the theme. See further on No. LIII.

11. *numerous*, harmonious : comp. *Par. Lost* v. 150, "prose or *numerous* verse"; also the use of 'numbers' in the sense of verse, as in No. iv., l. 4, and Milton's *Lines on Shakespeare*.

15. *virtue* : see note, *Il Pens.* 113.

21. *nourishment*, etc. : comp. *Twelfth Night*, l. 1, "If music be the food of love, play on"; *A. and C.* ii. 5. 1, "music, moody food Of us that trade in love."

No. XLVII.

THE MANLY HEART.

IN 1613 George Wither had written *Abuses Stript and Whipt*, a series of satires in which he attacked the clergy; in 1615, while in prison on account of these satires, he wrote a group of pastoral elegies called *The Shepherd's Hunting*, in which as Philarete (i.e. lover of virtue), aided by his dogs (viz. the satires referred to above), he again attacked various abuses; and in *The Mistress of Philarete*, he sings the praises of *Faire Virtue*, a perfect woman. In 1618 he had written a poem called *Wither's Motto*, the motto being *Nec habeo, nec careo, nec curo* (I have not, I want not, I care not), and in the poem before us he carries this spirit into the affairs of love. This song, *The Manly Heart*, also known as *The Shepherd's Resolution*, first appeared in *Fidelia*, 1615. Wither's fame owes much to the insight of Charles Lamb (see Swinburne's *Miscellanies*); he had been depreciated by Pope and his contemporaries, and even Percy, though including this poem in his *Reliques*, speaks of the author as 'not altogether devoid of genius.' "As a religious poet Wither, in the words of Charles Lamb, reached a starry height far above Quarles, and his sweet fancy and exquisite tenderness irresistibly provoke his reader's love." He was a voluminous writer and his work is throughout characterized by manliness, frankness, and independence.

4. 'Cause, here used to suit the trochaic effect of the verse. Comp. *Macb.* iii. 6. 21, "But, peace! for from broad words and 'cause he failed." Even in prose we have "I will never despair, cause I have a God; I will never presume, cause I am but a man" (Felltham, *Resolves*, i. 60). See Abbott, § 460.

6. meads. 'Mead' is that which is mowed, the M.E. *mede* being akin to *math* in 'aftermath' = an after-mowing. *Mead* is from the nominative and *meadow* from the dative *moëd-we*: comp. the double forms *shade* and *shadow* (see Skeat's *Princ. of E. Etym.*, § 212).

7. If she be, etc. Comp. Sheridan's *Duenna*, i. 2:

"I ne'er could any lustre see
In eyes that would not look on me;
I ne'er saw nectar on a lip
But when my own might nectar sip."

Comparison is sometimes made with Shelley's 'Love's Philosophy' (*G. T.* cccxxviii.), "What are all these kissings worth, If thou kiss not me," but there the idea is essentially distinct.

9. silly: see *Hymn Nat.*, l. 92, note.

pined, tormented, made to pine. 'Pine' is obsolete in this active sense, which was common enough in the seventeenth cen-

tury; in fact the M. E. verb *pinen* is almost always transitive = to torment; the subst. *pine*, meaning pain or torment (Lat. *poena*). Comp. Chaucer, *C. T.* 1326, "Well I wot that in this world great *pine* is"; and see Nares' *Glossary*.

14. **Turtle-dove** : see note, *Hymn Nat.* 50.

pelican : here regarded as an instance of extreme affection, in allusion to the notion that young pelicans were fed on their mothers' blood; see *Rich. II.* ii. 1; *K. Lear*, iii. 4, "pelican daughters," etc.

19. **well deservings known**, i.e. the knowledge of her merits (a Latinism): comp. *P. L.* ii. 21, "this loss recovered" = the recovery of this loss; *Sams. Agon.* 1253, "offered fight" = offer of fight; *No. LXVII.*, l. 1, etc.

26. **play the fool** : comp. 2 *Sam.* x. 12, "let us *play* the man"; 2 *Hen. IV.* ii. 2, "Thus we *play* the fool with time"; *Hen. VIII.* ii. 2, "To *play* the woman."

33. **Great**, etc. This line recapitulates in inverse order the qualities specified in the four preceding stanzas, viz., beauty, tenderness, goodness, and rank.

34. **the more**. 'The' (O. E. *thē*) before comparatives is an adverb, the instrumental case of the definite article *the*; *the more*, O. E. *thē mare* = Lat. *eo magis*, in that degree more. Comp. M. E. never *the* bet = none the better (Chaucer, *C. T.* 7533), where *never* is used as in this poem. See Morris, *Eng. Accid.* § 312.

No. XLVIII.

MELANCHOLY

THIS poem is now generally believed to be the work of Fletcher, the friend and fellow-worker of Beaumont. It is a song in the play called *The Nice Valour*, printed in 1647, and but for the fact that Milton's poem was published two years previously "it would," Trench thinks, "be difficult not to think that we had here the undeveloped germ of *Il Penseroso* of Milton." It is certainly very difficult not to think so,—so difficult that we are compelled to suppose that Fletcher's poem, though not printed, had been well known some years before *The Nice Valour* appeared. In *The English Poets* Bradley speaks of them as "the wonderful verses which suggested *Il Penseroso* and are hardly surpassed by it." There is a third famous poem on Melancholy, published in 1621, which certainly suggested some of the imagery of *Il Penseroso* and must have been known to Fletcher. This is "The Author's Abstract of Melancholy, Διαλογῶς," prefixed by Burton to his famous *Anatomy of Melancholy*. In *The Nice*

Valour the poem under notice appears as "The Passionate Lord's Song."

1. **Hence** : see note, *L'Alleg.* 1.

vain delights : see notes, *Il Pens.* 1, 2

7. **sweetest**, etc. : see notes, *L'Alleg.* and *Il Pens.*, *passim*.

8. **fixéd eyes** : see notes, *Il Pens.* 4 and 39.

9. **mortifies**, chastens and subdues. Comp. the phrase 'to mortify the flesh'; also *M. of V.* i. 1, "Let my liver rather heat with wine Than my heart cool with *mortifying* groans."

10. **look**, etc. : comp. *Il Pens.* 43, note.

11. **tongue**, etc. : comp. *Il Pens.* 45, 55.

12. **Fountain heads**, etc. : briefly, retired spots.

13. **pale passion** : comp. *Il Pens.* 41, "held in holy *passion* still," and note ; also Collins' *The Passions* :

"With eyes upraised as one inspired,
Pale Melancholy sat retired."

14. **Moonlight**, etc. : comp. *Il Pens.* 59, note.

15. **save bats**, etc. This seems to include bats and owls among fowls, and in *M. E.* 'fowl' is applied to birds in general : comp. Scott's *Ancient Gaelic Melody* (see *Legend of Montrose*) :

"Birds of omen, dark and foul,
Night-crow, raven, *bat and owl*."

It must be remembered however that *save*, *but* and *except*, are used with more license in poetry than in prose : comp. *Par. Lost*, ii. 333, 336, and 678. Even in Milton's prose we find, "No place in Heaven or earth, *except Hell*, where Charity may not enter."

16. **parting**, i.e. of the dying.

19. **dainty sweet**, delicately sweet. 'Dainty' was first a substantive ; the attributive use is a secondary one.

No. XLIX.

THE FORSAKEN BRIDE.

THIS is one of the most touching and beautiful of the older Scottish songs. It is given by Percy with the following note : "This is a very ancient song, but we could only give it from a modern copy. Some editors, instead of the four last lines in the

second stanza, have these, which have too much merit to be wholly suppressed :

‘ When cockle shells turn siller bells,
And mussels grow on every tree,
When frost and snaw sall warm us a’,
Then sall my love prove true to me.’ ”

The ballad is usually entitled *Waly, Waly*, and was first published in Allan Ramsay’s *Tea-Table Miscellany* in 1724, and marked ‘Z’ as an Old Song. Some have dated it about the middle of the sixteenth century. Part of it (by Mr. Chambers all of it) has been pieced into a later ballad on the Marchioness of Douglas, married 1670, and deserted by her husband (see Allingham’s *Ballad Book*) ; but there is not sufficient evidence to connect it with any historical person or event. See further in Shairp’s *Sketches in History and Poetry*, where he says : “ Let no Englishman read it, ‘ Waily, Waily,’ as they sometimes do, but as broadly as they can get their lips to utter it—‘ O Wawly, Wawly.’ ”

1. **waly, waly** : an exclamation of sorrow, the root and the pronunciation of which are preserved in the word *caterwaul*. It is the A.S. *wala* : comp. the exclamation *wellaway*, M.E. *weil-away*, = A.S. *wá, lá, wá*, lit. *woe ! lo ! woe !* This expression, being misunderstood, was turned into “ weal (is) away,” “ well-a-day,” etc.

2 *et seq.* **brae**, hillside ; **burn**, brook ; **yon**, see note, *Il Pens.* 52 ; **wont**, see note, *Il Pens.* 37 ; **gae**, go ; **aik**, oak ; **syne**, then, afterwards (comp. the phrase ‘ Auld langsyne ’). In old Scottish poetry we find ‘ syn ellis ’ = since else : O.E. *sins* is from A.S. *siththan* = after that.

5. **aik**. The word *acorn* has no connection with *aik* or *oak*, the suffix having been changed from a notion that A.S. *aecern* meant an *oak-corn*. Hence, as Skeat points out, Chaucer’s expression “ acornes of oaks ” is correct, not tautological.

8. **true**. There is no contradiction here ; true = troth = plighted : see note, No. XLIV., l. 14.

lichtly, lightly, make light of, slight, despise. *Lichtly* is found also as an adj. = contemptuous, and as a noun : there are also the noun *lichtlyness*, and the verb *lichtliefie* = to slight.

9. **but** ; another version is *gin*, “ a Scottish idiom to express great admiration,” see the ballad of *Edom o’ Gordon*.

13. **busk**, adorn, dress ; this word is etymologically connected with *bound* in the sense of ‘ ready,’ ‘ prepared,’ and in the ballad of *Edom o’ Gordon* there is the phrase “ *busk and boun*,”

14. **kame**, comb,

15. **forsook**: see *Il Pens.* 91, "the immortal mind that hath *forsook*," and note there on the use of the form of the past tense as a past participle; comp. l. 18.

17. **Arthur-seat**, Arthur's Seat, a hill near Edinburgh, on the slope of which is the well referred to in l. 19.

25. **fell**, fiercely: comp. note, *Lyc.* 91.

32. **cramasie**, crimson. The word is from the Arabic *kermes*, *qirmiz*, the kermes insect, which yields the dye: *carmine* is a doublet of this word: comp. *Il Pens.* 33, note. The French is *cramoisi*, also used in the wide sense of any dark, reddish, ingrained colour.

33. **wist**, known: pres. tense, *I wot*; past, *wist*, in all persons; ppr. *witting* (A.S. *witan*, to know).

35. **gowd**, gold; **siller**, silver. The old ballads delight in such epithets: see article on "Ballad" (*Ency. Brit.*); "a curious note of primitive poetry is the lavish and reckless use of gold and silver."

No. L.

THIS beautiful example of early simplicity is found in a Song-book of 1620 (Palgrave), viz. Martin Peerson's *Private Music*, of which only one perfect copy, preserved in the Bodleian Library, is extant.

5. **lullaby**; the word is from *lull*, an imitative word from the repetition of *lu lu*, a drowsier form of the more cheerful *la la* used in singing: comp. *M. N. D.* ii. 2. 14, "Lulla, lulla, lullaby."

21. **for**, in return for.

No. LI.

FAIR HELEN.

THE ballad of *Helen of Kirconnell* appears in Scott's *Minstrelsy of the Scottish Border*, the first two volumes of which were published in 1802, the third in 1803, containing no fewer than forty ballads not before published; among these are *Helen of Kirconnell*, *The Twa Corbies*, etc. Scott gives a worthless 'First Part' of this ballad, comprising six verses ("My captive spirit's at thy feet," etc.). Other versions are given by Herd, Ritson, Jamieson, and others. Wordsworth has a ballad (*Ellen Irwin*) of little merit, on the same story. Adam Fleming, says tradition, loved Helen Irving or Bell (for this surname is uncertain as well as the

date of the occurrence), daughter of the Laird of Kirconnell, in Dumfriesshire. The lovers being together one day by the river Kirtle, a rival suitor suddenly appeared on the opposite bank and pointed his gun: Helen threw herself before her sweetheart, received the bullet, and died in his arms. Then Adam Fleming fought with his guilty rival and slew him (Allingham's *Ballad Book*, G. T. Series).

7. **burd** (bird), damsel, young lady.

11. **meikle**, great, much. *Much* is shortened from old Saxon *mochel*, A.S. *mycel*, much, great, many.

21. **compare**, comparison: used as a substantive in such phrases as "beyond compare" (*Par. Lost*, i. 588), "above compare" (*Par. Lost*, vi. 705, *S. A.* 556).

No. LII.

THE TWA CORBIES.

ON this ballad see the notes on No. LI. It is given by Scott "as written down, from tradition, by a lady." It is a singular circumstance, says Sir Walter, "that it should coincide so very nearly with the ancient dirge called *The Three Ravens*, published by Mr. Ritson in his 'Ancient Songs'; and that, at the same time, there should exist such a difference as to make the one appear rather a counterpart than a copy of the other." But it is not strange that the same ballad should appear in an old Scottish as well as an old English form; there are many ballads of which this is true, e.g. *Little Musgrave*, *Edom o' Gordon*, *Hugh of Lincoln*, etc. There are, in fact, three versions of *The Twa Corbies*, one English and two Scottish: (1) *The Three Ravens* given by Ritson, who says that it is much older, not only than the date of the book from which he took it (Ravenscroft's *Melismata*, 1611), but than most of the other pieces contained in it. (2) The version given in Scott's *Minstrelsy*. (3) A different version which appears in Motherwell's *Minstrelsy*.

Mr. Palgrave has included such ballads as this, and Nos. XLIX. and LI., in the Second Book of the *Golden Treasury* on the ground that, if not in their origin, at any rate in their present form, they appear to be due to the seventeenth century.

1. **all**: see note, *L'Alleg.* 33, and comp. *Hymn Nat.* 207.

alane, alone. *Alone* = all-one, M. E. *al one*: comp. *only* = one-ly; *atone* = at-one. *Lone* is therefore a shortened form. See Marsh's *Lect. on Eng. Lang.* xiv., where *my lane*, *her lone*, etc., are explained as due to hasty pronunciation of *me all one*, *her all one*, etc.

2. **corbies**, ravens, carrion crows: Fr. *corbeau*, Lat. *corvus*. Etymologically the English word *crow* can claim no relationship with *corvus*: see Müller's *Lectures*, i. 412.

mane, moan.

3. **tane ... t'other**, or (in another version), **t'ane ... t'ither**, the one ... the other: a familiar Scottish fusion of the words. These words were used not only as substantives, but often in old Acts of Parliament as adjectives, e.g. "the *tane* half of the lands"; there is also the form *tanehalf*=one-half. Comp. "Thei broughten *the tother* forth"; see Irving's *Scot. Poetry*, p. 88.

5. **fall**, turf, sod.

6. **wot**: see note, No. XLIX., l. 33.

13. **hause-bane**, neck-bone, from *hals* or *hawse*, the neck or throat, O.E. *halce*; comp. *Piers Plow*, "hongen bi the hals." There is a verb *to halse*, i.e. to embrace or hug.

14. **een**, old plural *eyen*, eyes: see note, *Hymn Nat.* 223.

16. **theek**, thatch: radically allied to *deck*, protect, *integument*, etc.

Motherwell's version of the fourth stanza runs thus:

"Ye shall sit on his white hause-bane,
I will pick out his bonnie blue een;
Ye'll take a tress of his yellow hair,
To theek your nest when it grows bare;
The gowden down on his young chin
Will do to rowe my young ones in."

No. LIII.

ON THE DEATH OF MR. W. HERVEY.

ABRAHAM COWLEY (1618-1667) nowhere shows to greater advantage than in his elegiac verses on his friends Hervey and Crashaw. Mr. William Hervey (or Harvey) was his fellow-student at Cambridge, and the poem here given, which appeared in Cowley's collected poems in 1656, therefore suggests comparison with Matthew Arnold's *Thyrsis*, Milton's *Lycidas*, and Tennyson's *In Memoriam*. It is evidently the sincere expression of a personal loss. Mr. Palgrave points out that "the poetical and the prosaic, after Cowley's fashion, blend curiously in this deeply-felt elegy," but some of the stanzas are very beautiful.

2. **unwilling light**: comp. "the morning's war, When dying clouds contend with growing light," 3 *Hen. VI.* ii. 5. 1.

3. **sleep, death's image**: comp. "death-counterfeiting sleep," *M. N. D.* iii. 2. 364; "Still sleep mocked death," *W. T.* v. 3. 20.

14. **around**, here an adverb = 'on all sides,' intensifying the significance of 'besieged.'

17. **fields of Cambridge**, etc. : comp. *Lyc.* 23-31.

26. **inform**, to give form to, to animate.

30. **chiefest** ; see note, *Il Pens.* 51.

41. **spirits**, essence.

55. **in water** : in allusion to the classical belief that the sun set in the ocean ; in *Comus* 95, Milton refers to the opinion of the ancients that the waves of the Atlantic hissed as the fiery wheels of the sun's chariot touched them.

No. LIV.

FRIENDS IN PARADISE.

THIS poem, otherwise entitled *Communion with the Holy Dead*, or (more briefly) *The Departed*, is one of the best known, as it is one of the finest, of Vaughan's poems. Vaughan's spiritual experiences led him to dwell in his poetry upon such themes as the littleness of time and the greatness of eternity (see No. LXVI., notes), the sinfulness of sin, the death and saving grace of Christ, and the life beyond the grave. And as *The Retreat* suggests a comparison with Wordsworth's *Ode on Immortality*, so this poem refers to several of the fundamental questions raised in Tennyson's *In Memoriam*. Comp. also Donne's *Sonnet to Death*.

4. **clear** : "the memory of dead friends doth brighten my sad thoughts." Comp. *In Mem.* xciv.

8. **remove**, removal, going down. For this use of the verb as a substantive, comp. *Ham.* iv. 5. 63, "author of his own remove"; *M.* for *M.* i. 1. 44 ; and for substantives of similar formation see *Ham.* i. 1. 57, *Rich.* II. i. 2. 2, and Abbott, § 451.

10. **trample on**, overpower, throw into the shade.

13. This stanza refers to Christ, who *humbled Himself* for man's sake. Comp. *In Mem.* xxxvi.

15. **your walks**, Christ's abode, Paradise.

17. **beauteous Death** : comp. *In Mem.* lxxiv., lxxxii.

19. **mysteries** : comp. *In Mem.* xxxi., and No. LXIV., l. 7 ; also *Il Pens.* 89-92.

28. **strange thoughts** : comp. *In Mem.* xliv., cxxiv., cxxx., cxxxi. ; also No. XIV., notes *passim*.

No. LV.

TO BLOSSOMS.

1. **pledges**, offspring : comp. *Lyc.* 107, note.

3. **date**, allotted period. The use of 'so' here shows that 'date' denotes not a point of time but a length of time: comp. Shakespeare (*G. T.* xxiii.), "Summer's lease hath all too short a *date*." The application of *date* (Lat. *datum*, given) to time is due to the fact that in classical Latin *datum* was employed on documents to mark the time and place of writing, e.g. *datum Romae*, given (i.e. written) at Rome; comp. the legal phrase, "Given under my hand and seal this day."

not so past, **But**, etc. After negatives this adversative use of *but* is still found colloquially: more commonly *but* is replaced by *that* with a negative in the dependent clause, e.g. "Your date is not so past *That* you may *not* stay," etc.: see Abbott, § 121, and comp. No. LXIV., 15.

7. **What**, interjectional: but compare the use of what = why, as in *Par. Lost*, ii. 94: see Abbott, §§ 253, 297.

8. **hour or half's**; doubly elliptical. The possessive suffix is added only to the latter alternative. English is remarkable for the manner in which complex phrases are treated as if they were one word capable of inflexion.

10. 'Twas **pity**: in such short phrases the article was often omitted.

15. **brave**, fine: see note, No. xxxvi., l. 5.

16. **pride**, glory: comp. *Par. Lost*, vii. 477, "Summer's *pride*."

The complex, metrical, and rhyming structure of this piece and the next should be noted. In the first the rhyme formula is *a b b c c b*, and the initial lines of the three stanzas rhyme together the whole piece being thus compactly bound together. In the second the formula is *a b c b d d c e a e*, an arrangement which marks the equal ebb and flow of the verse while maintaining the unity of the stanza as a whole.

No. LVI.

TO DAFFODILS.

SEE notes on Nos. xxiv. and lv.

1. **Daffodils**: see note, *Lyc.* 150.

4. **his noon**: see note, *Il Pens.* 68.

No. LVII.

THE GIRL DESCRIBES HER FAWN.

THIS description forms about a third part of Marvell's poem of *The Nymph complaining for the Death of her Fawn*. In the opening the nymph recounts the manner of the fawn's death, her receiving it as a gift from a faithless lover who "left his fawn, but took his heart," her joy in the society of her pet, and her conviction that its love was "far more better than the love of false and cruel man." Then follows the description here given, on which Palgrave says: "Perhaps no poem in this collection is more delicately fancied, more exquisitely finished. By placing his description of the fawn in a young girl's mouth, Marvell has, as it were, legitimated that abundance of imaginative hyperbole to which he is always partial; he makes us feel it natural that a maiden's favourite should be whiter than milk, sweeter than sugar—'lilies without, roses within.' The poet's imagination is justified in its seeming extravagance by the intensity and unity with which it invests his picture." In the concluding portion of the poem the nymph declares her determination to preserve in a vial the dying tears of her favourite, to fill up the vial with her own tears, to die and to have over her grave a weeping statue of herself cut in marble:

" Then at my feet shalt thou be laid,
Of purest alabaster made;
For I would have thine image be
White as I can, though not as thee."

No. LVIII.

THOUGHTS IN A GARDEN.

MARVELL here throws himself into the very soul of the *Garden* with the imaginative intensity of Shelley in his *West Wind*. This poem appears also as a translation in Marvell's works. The most striking verses in it, here quoted as the book is rare, answer more or less to stanzas 2 and 6:

" Alma Quies, teneo te ! et te, germana Quietis,
Simplicitas ! vos ergo diu per templa, per urbes
Quaesivi, regum perque alta palatia, frustra :
Sed vos hortorum per opaca silentia, longe
Celarunt plantae virides, et concolor umbra."

(Palgrave's note.)

"The element of enjoyment of nature," says Stopford Brooke, "seen already in Walton's *Compleat Angler*, is most strong in Andrew Marvell, Milton's friend. In imaginative intensity, in the fusing together of personal feeling and thought with the delight received from nature, his verses on the *Emigrants in the Bermudas*, and the *Thoughts in a Garden*, and the little poem *The Girl describes her Fawn*, are like the work of Wordsworth on one side, like good Elizabethan work on the other. They are like Milton's songs, the last and the truest echo of the lyrics of the time of Elizabeth, but they reach beyond them in the love of nature."

1. **amaze**, bewilder, perplex. The word is obsolete in this reflexive sense: comp. Milton's *Colast.* 357, "I *amaze* me"; Walton's *Angler*, "I might easily *amaze* myself." See further *Hymn Nat.* 67, note.

2. **the palm, the oak, or bays**; used in a general way for military, civil, and academic honours. The bay is the laurel wreath awarded to poets and scholars: comp. Drayton's *Poly.* 15, "Whether they Her beauty should extol or she admire their bay"; Brown's *Pastorals*, i. 1:

"I played to please myself on rustic reed,
Nor sought for bay, the learned shepherd's meed."

The palm is the token of victory. The Romans gave a crown of oak-leaves to him who saved the life of a citizen: comp. *Coriol.* i. 3, and see notes on *Lycidas*, ll. 1, 2.

3. **uncessant**: see note on 'unexpressive,' *Lyc.* 176, and comp. Abbott, § 442.

5. **narrow-verged**, of small compass.

6. **upbraid**, reproach. The smallness of the honour when compared with the extent of their labour is so disproportionate as to be a kind of reproach.

7. **all**. The contrast here is between 'some single' in line 4, and 'all' in line 7.

12. **busy ... men**. Comp. *L'Alleg.* 118, "the *busy* hum of men"; *Rom. and Jul.* iii. 1, "the public haunt of men"; and Homer's *ῥαδὸν τ' ἀνθρώπων* (*Il.* x. 13).

13. **if here below**; elliptical for 'if they grow here below (*i.e.* on this earth) at all.'

15. **all but rude**, little better than barbarous.

16. **To**, in comparison with. Comp. *Ham.* iv. 5. 125, "Treason can but *peep to* what it would."

18. *amorous*: probably here used passively in the obsolete sense of 'lovely' or 'lovable.'

19. *Fond*; see *Il Pens.* 6.

22. *hers.* The original is *her*, there bring an elliptical comparison = 'How far these beauties exceed (the beauties of) her': comp. *Il Pens.* 20, note).

25. *run*, etc.: when the passion of Love has run its course.

28. *Still*, always: see Abbott, § 69.

29. *Daphne*, an Arcadian goddess who was pursued by Apollo, and having prayed for aid was changed into a laurel tree (Gk. δάφνη): comp. *Comus*, 661, "As Daphne was, Root-bound, that fled Apollo."

31. *Pan ... Syrinx.* Syrinx was an Arcadian nymph who, being pursued by Pan, fled into the river Ladon, and at her own request was changed into a reed, of which Pan then made his flute (called a syrinx). Comp. *Arcades*, 106, "Though Syrinx your Pan's mistress were," etc. In Spenser's *Shepherd's Calendar* (*Ecl.* iv.) Pan represents Henry VIII., and Syrinx Anne Boleyn, and in Jonson's *Satyr* Queen Anne is compared to the same nymph. Pan was the god of flocks and shepherds among the Greeks; from the fact that he was accustomed to startle travellers came the phrase τὸ Παν ἰκόν (δέσμα), *Panic* fear; hence the word *panic*.

37. *nectarine*: originally an adjective, as in "nectarine fruits" (*Par. Lost*, iv. 332); now applied to a variety of the peach.

curious, exquisite, satisfying the curious or fastidious taste (*Comus*, 714, "the curious taste").

39. *melons*, etc. With the whole of this passage compare No. LXII., ll. 21-24.

41. This whole stanza suggests reference to such poems as Keats' *The Poet's Dream*:

"From these create he can
Forms more real than living man" (*G. T.* cccxxiv.);

Wordsworth's *Nature and the Poet* (*G. T.* cccxxiii.):

"The light that never was on sea or land,
The consecration, and the Poet's dream";

the same poet's *Inner Vision* (*G. T.* cccxvii.) and *Ode on Immortality*; and Shelley's *Invitation* (*G. T.* cccvii.) and *Ode to the West Wind* (cccxxii.).

43. *kind*, nature (A.S. *cynde*, natural): comp. "her own natural kind" (*Ode on Immortality*).

46. **Far other**, *i.e.* very different: comp. *Comus*, 612, “*far other arms.*” As *other* has here its radical sense of *different*, it may be modified by an adverb.

47. **Annihilating**, etc. In an ecstasy of imaginative delight the poet almost becomes one with the scene he contemplates.

51. **body's vest**. Comp. *Il. Pens.* 91, and *Merch. of Venice*, “this muddy vesture of decay.” In ‘body's vest’ the genitive is explanatory: see No. LXII., l. 30, note.

54. **whets, trims, prunes**.

56. **the various light**. This line beautifully describes the iridescence or play of colour on the plumage of a bird. ‘Various,’ changing, varied: comp. *Par. Lost*, vii. 317.

57. **Garden-state**, *i.e.* in the Garden of Eden (*Gen.* ii. 8).

59. **After**: here denotes both temporal and logical sequence.

61. **beyond ... share**, greater happiness than is permitted to man.

63. **paradises ... Paradise**. The first is a general term denoting a state of the highest felicity; the second is the ‘Garden-state’ of line 58 (Gk. *παράδεισος*, a park or pleasure ground: the word is of Eastern origin; comp. Pers. *firdaus*, a garden, paradise). Contrast Byron's *Don Juan*, ii. 172, “All who joy would win Must share it,—Happiness was born a twin.”

66. **dial**. The new dial of flowers and herbs refers to the fact that the passage of time is marked by the opening and closing of the flowers. Hence the idea of ‘a floral clock,’ here called ‘a fragrant zodiac,’ l. 68. For a similar idea see Vaughan's song on *Man* in *Treas. of Sacred Song*. For the use of ‘dial’ in the sense of a clock, comp. “Then he drew a *dial* from his poke” (*As You Like It*), ii. 7; also, *Othello*, iii. 3. 171. The word is from Low Lat. *dialis*, relating to a day; comp. the radical and current senses of *journal*, *annual*, etc.

66. The sun in its course moves across the flowery face of the garden as the shadow moves along the sun-dial.

67. **milder**: used absolutely, as often in Latin; comp. *Il. Pens.* ll. 15 and 140.

68. **zodiac**: here used in the general sense of ‘course.’ The zodiac is that belt of the sky marked out by the ancients because the apparent places of the sun, moon, and planets known to them were always within it. Each of its twelve parts, called signs, had a constellation named after an animal, *e.g.* the Ram, the Bull, etc.: hence its name, from Gk. *zôdion*, dim. of *zôon*, an animal.

No. LIX.

FORTUNATI NIMIUM.

THIS piece is by Campion, on whom see the notes to Nos. xvii. and xxxiii. : it appears in his *Two Books of Airs* (1613?), being one of the 'Divine and Moral Poems' contained in the first book. "A sweeter example of an old pastoral lyric could nowhere be found, not even in the pages of Nicolas Breton" (Bullen). It is in praise of a contented countryman and his wife, and the title under which it appears in the *Golden Treasury* is suggested by Virgil's *Georg.* ii. 458, "O fortunatos nimium, sua si bona norint, agricolas."

5. **trip it** : see note, *L'Alleg.* 33.

7. **lash out**, spend lavishly or recklessly. *Lash* still occurs as a provincial word in the sense of 'lavish' or 'extravagant.' Jamieson connects it with Fr. *lasche* = relaxed.

9. **nappy**, strong, tasty : Burns has,

"And whiles twa pennyworth o' nappy
Can make the bodies unco happy."

Nap occurs as a cant term for strong beer.

12. **crabs** : crab-apples, often roasted and plunged into the wassail-bowl : comp. *Marmion*, "the hissing crabs."

13. **Tib**, a familiar name for a girl. The names *Tib* and *Tom* often go together : comp. *All's Well*, ii. 2, 24, "As Tib's rush for Tom's forefinger"; in the game of gleek *Tib* is the ace of trumps and *Tom* the knave of trumps.

19. **tuttles**, nosebags (a provincial term).

31. **for**, in spite of : see Abbott, § 154.

32. **securer** : see note, *L'Alleg.* 91.

silly : see note, *Hymn Nat.*, l. 92, and No. XLVII., l. 9.

Nos. LX. AND LXI.

L'ALLEGRO AND IL PENNEROSO.

THESE titles are Italian and may be translated 'the cheerful man' and 'the thoughtful man.' Milton probably chose the words not so much because they exactly expressed the characteristics of the two men represented as because they were less likely to lead to misconception of his meaning than the words 'Mirth' and 'Melancholy.' *Allegro* comes from Lat. *alacer*, from which we have the word 'alacrity,' and there is an air of briskness pervading the whole poem so called; the move-

ment never flags. We have, "*Haste* thee, nymph," etc., l. 25; "Come, and *trip* it," l. 33; "*In haste* her bower she leaves," l. 87; "Out of doors he *flings*," l. 113; and in many other ways animation and buoyancy are indicated. The whole piece, too, is full of sound, from the morning song of the lark to the whispering winds of evening, and from the merry bells of the upland hamlets to the busy hum of men in towered cities. So far, at any rate, the title *L'Allegro* is not at variance with the poet's meaning.

Penseroso, from the same root as *pensive*, avoids the association of ill-humour which belonged to the word 'Melancholy,' though the Italian word *pensiero* means 'anxious' or 'full of care.' Il *Penseroso*, however, is not full of care; his mind is tranquil and contemplative, and, like the ancient Greek philosopher, he has learned to be able to endure his own company. Solitude is to him the nurse of Contemplation. There is therefore less rapidity and continuity of movement, and fewer sounds in the *Penseroso* than in the *Allegro*; everything in it moves more slowly and quietly.

The two poems are companion pieces, and the student must study them together in order to observe how far the one is the complement, rather than the contrast, of the other. The sub-joined analysis may serve to some extent as a guide; it cannot, however, obviate the necessity for careful study of the means by which the poet effects his purpose in each piece. The two pieces may be viewed as pictures of two moods of Milton's own mind—the mind of a young and high-souled student open to all the impressions of nature. They are described by Wordsworth (*Preface*, 1815) as idylls in which the appearances of external nature are given *in conjunction with* the character and sentiments of the observer. They are not mere descriptions of any scene or scenes that actually came under Milton's eye, though there is no doubt that the scenery round Horton has left its traces upon the pictures. Each records the events of an ideal day of twenty-four hours—beginning in *L'Allegro* with the song of the lark and in *Il Penseroso* with that of the nightingale. It is impossible to say with certainty which was written first; but there can be no hesitation in saying that *Il Penseroso* is a man much more after Milton's own heart than *L'Allegro*, i.e. he represents a much more characteristic mood of Milton's mind, and the many ways in which this preference reveals itself should not fail to attract the student's notice.

Mr. Palgrave's note on these poems is as follows: It is a striking proof of Milton's astonishing power, that these, the earliest great Lyrics of the Landscape in our language, should still remain supreme in their style for range, variety, and melodious beauty. The Bright and the Thoughtful aspects of Nature and of Life are their subjects: but each is preceded

by a mythological introduction in a mixed Classical and Italian manner.—With that of *L'Allegro* may be compared a similar mythe in the first Section of the first Book of S. Marmion's graceful *Cupid and Psyche*, 1637.

ANALYSIS.

L'ALLEGRO.

1. 'Loathed Melancholy' banished
from L'Allegro's presence :
(a) Her parentage stated.
(b) Her fit abode described. 1-10

2. Welcome to 'heart-easing Mirth':
(a) Her description.
(b) Her parentage. .. 11-24

3. Mirth's companions. .. 25-40

4. Pleasures of the Morning :
(a) The lark's song.
(b) Other sights and sounds of the
glorious sunrise (Allegro being
not unseen and *out-of-doors*). 41-68

5. Pleasures of the bright Noon-day
and Afternoon :
(a) The landscape.
(b) Country employments and
enjoyments. 69-99

6. Social pleasures of the Evening—
tales told by the fireside. 100-116

7. Pleasures of the Midnight-hour,
while others sleep :
(a) The reading of old Romances.
(b) The reading of Comedy. 117-134

8. Music lulls him to sleep :
(a) The music suited to his mood;
(b) Melting music associated with
sweet thoughts. 135-150

- [9. L'Allegro does not look beyond
these delights.]

10. Acceptance of Mirth. 151-152

IL PENSEROSO.

1. 'Vain deluding joys' banished
from Il Penseroso's presence :
(a) Their parentage stated.
(b) Their fit abode described. 1-10

2. Welcome to 'divinest Melancholy':
(a) Her description.
(b) Her parentage. .. 11-30

3. Melancholy's companions. 31-55

4. Pleasures of the Evening :
(a) The nightingale's song.
(b) Other sights and sounds of the
moonlit evening (Penseroso
being *unseen* and i. *out-of-doors*, then ii. *in-doors*. 56-84

5. Pleasures of the 'Midnight-hour':
(a) The study of Philosophy.
(b) The study of Tragedy and
other serious literature. 85-120

6. Lonely pleasures of the stormy
Morning. 121-130

7. Pleasures of the 'flaring' Noon-
day (but only in the shade),
until sleep comes. 131-150

8. Music wakes him from sleep :
(a) The music suited to his mood.
(b) The 'pealing organ' associated
with the 'studious cloister.' 151-166

9. Il Penseroso's aspirations. 167-174

10. Acceptance of Melancholy. 175-176

No. LX.—L'ALLEGRO.

1. **Hence**: adverbs, when thus used to convey a command, have the meaning of a whole sentence, *e.g.* hence = go hence; compare the imperative use of away! up! down! etc. 'Hence' represents an A.S. word *heon-an*, where the suffix denotes 'from'; see note on *Arcades*, 3.

loathéd = loathsome, hateful; the adjectival use of the past participle is frequent in Milton, and in Elizabethan English it conveyed meanings now generally expressed by adjectives with such terminations as *-able*, *-some*, *-ful*, etc.; see note on l. 40. Contrast the epithet here applied to Melancholy with that used in *Il Penseroso*, 12.

2. Having personified Melancholy, Milton turns to ancient mythology to find a parentage for her. He makes her the daughter of Night, for 'melancholy' means literally 'black bile,' that humour of the body which was formerly supposed to be the cause of low spirits; in Burton's *Anatomy of Melancholy* we read: "The night and darkness makes men sad, the like do all subterranean vaults, dark houses in caves and rocks, desert places cause melancholy in an instant." Melancholy being thus associated with darkness, it was natural that Milton should make her the offspring of 'blackest Midnight.' But in classical mythology (Nyx) Night is the wife of Erebus or Darkness, and their children are Æther (Sky) and Hemera (Day). Milton disregards this relationship, and rightly feels that he may alter the ancient tales to suit his own purpose; what can be more natural, therefore, than to justify the epithet 'loathéd' by making Melancholy the offspring of the loathsome monster Cerberus? To have derived her from Night and Darkness would merely have intensified the notion of blackness, and would not have implied anything necessarily abhorrent.

Cerberus was the dog that guarded the gates of Hell, usually described as a monster with three heads, with the tail of a serpent, and with serpents round his neck.

3. **Stygian cave**: the den of Cerberus was on the further bank of the river Styx, at the spot where the spirits of the dead were landed by Charon. Virgil in *Aen.* vi. makes Charon say:

"This is the place for the shadows, for Sleep and slumberous Night,
The bodies of the living may not be ferried in my Stygian bark."

The Styx, literally 'the abhorred,' was the chief river of the lower world, around which it flowed seven times. To swear by Styx was regarded as the most solemn of oaths.

forlorn, desolate: now used only as an adjective. This is the

past participle of the old verb *forleosen*, to lose utterly; the prefix *for* has an intensive force, as in *forswear*.

4. 'Mongst, common in poetry for 'amongst,' as 'midst' for 'amidst.' 'A' is a prefix = in, and 'amongst' is literally 'in a crowd,' as 'amidst' is 'in the middle.' The adverbs in *st*, as *amongst*, *amidst*, *whilst*, are derived from obsolete forms in *s*, as *amonges*, *amiddees*, *whiles*, which again come from the original adverbs *among*, *amid*, *while*.

horrid shapes, etc. Burton, in *Anat. of Mel.*, associates 'terrors and affrights' with melancholy. 'Shape' may be used here in the sense of Lat. *umbra*, a mere shape or shadow, a departed spirit. Comp. *Il Pens.* 6. 'Unholy' = impure.

5. some uncouth cell, i.e. some unknown and horrible abode. Radically, 'uncouth' means 'unknown': A.S. *un*, not; and *cuth*, the past participle of *cunnan*, to know. Its secondary meaning is 'ungraceful' or 'ugly,' and in all the cases in which Milton uses this word it seems probable that he has taken advantage both of its primary and its later senses: see *Lyc.* 186, *Par. Lost*, ii. 827, v. 98, vi. 362. In early English 'couth' occurs as a present, a past, and a participle, and it still survives in the word 'could' and in the Scotch 'unco' = strange. Similar changes of meaning have occurred to the words 'quaint,' 'barbarous,' 'outlandish,' etc., because that which is unfamiliar is apt to be regarded unfavourably.

The word 'cell' is used in a similar connection in *Il Pens.* 169.

6. "Where Darkness covers the whole place as with its wings." Darkness is here personified, so that 'his' does not stand for 'its'; on the other hand, if the word 'brooding' is to be taken literally, we should have expected 'her' to be used instead of 'his.' The explanation probably is that Milton makes Darkness of the male sex, like the Lat. *Erebus*, and that 'brooding' is not used literally, but = covering. In the following passage the word seems to partake of both meanings:—

"On the watery calm
His brooding wings the Spirit of God outspread,
And vital virtue infused."—*Par. Lost*, vii. 243.

In Tennyson's *Two Voices* we have "brooding twilight." The primary sense of 'brood' is 'to sit upon in order to breed'; hence a person is said to brood over his injuries when his desire is to obtain vengeance.

jealous wings: 'darkness is very properly associated with jealousy or suspicion,' and there may be also an allusion to the watchful care of the brooding fowl. 'Jealous' and 'zealous' are radically the same.

7. night-raven: in *L'Allegro* night is associated with the raven, in *Il Pens.* with the nightingale. The raven was formerly

regarded as a bird of evil omen and of prophetic powers: Shelley, in *Adonais*, speaks of the "obscene raven." In Marlowe's *Jewe of Malta* we read—

"Like the sad-presaging raven that tolls
The sick man's passport in her hollow beak";

and in *Macbeth*, i. 4—

"The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements."

sings, radically = *rings* or *resounds*, applied by Milton to the strong notes of the raven, as by Shakespeare to the noise of a tempest: "We hear this fearful tempest *sing*," *Rich. II*, II. i. Comp. 'rings,' l. 114.

8. **There**, *i.e.* in the "uncouth cell"; an adverb depending on *dwell*, line 10.

ebon shades, shades as black as *ebony*, *i.e.* total darkness. 'Ebon' is the adjectival form, spelt 'heben' in Spenser. Ebony is a kind of wood so called on account of its hardness (Heb. *eben*, a stone), and as it is usually black, the name has come to be used as a synonym both for hardness and blackness.

low-browed, overhanging or threatening; comp. *Il Pens.* 58. A person with prominent brow is called 'beetle-browed,' *i.e.* 'with biting brows,' brows which project like an upper jaw.

9. **ragged**: Milton represents Melancholy with her hair dishevelled, and her fit abode amongst rugged and disordered rocks. In the English Bible 'ragged' occurs in the sense of 'rugged': *Isaiah*, ii. 21.

10. **In dark Cimmerian desert**, *i.e.* in some desert shrouded in Cimmerian darkness. "In the *Odyssey* the Cimmerians are a people dwelling beyond the ocean-stream in a land of perpetual darkness; afterwards the name was given to a people in the region of the Black Sea (whence *Crimea*)." (Masson.) The phrase "Cimmerian darkness" is common in English poetry, and Milton can hardly be accused of tautology in speaking of a "dark Cimmerian desert"; he intensifies the notion of darkness.

The student should note by what means, in the first ten lines of the poem, Milton creates so repugnant a picture of Melancholy that the reader turns with relief and delight to the representation of Mirth which follows: these means are:—

1. Accumulation of words conveying associations of horror, *e.g.* blackest Midnight, cave forlorn, shrieks, etc.
2. Imagery that intensifies the horror of the picture, *e.g.* Stygian cave, brooding Darkness, etc.
3. Irregular metre, the rest of the poem being in octosyllabic couplets whose tripping sweetness pleases the ear after

the rougher cadence of lines 1-10. The separateness of these lines is further marked (both in *L'Allegro* and *Il Penseroso*) by the peculiar arrangement of the rhymes: the formula is *a b b a c d d e e c*.

11. **fair and free**: both adjectives are frequently found together in English poetry to denote beauty and gracefulness in woman. We find in Chaucer's *Knights Tale*: "Of *foyre* young Venus, fresh and *free*"; and the words occur in the same sense even before Chaucer's time. Tennyson applies them to a man: comp. "Lord of Burleigh, fair and free."

12. **yclept**, named: past participle of the verb 'to clepe,' from A.S. *clipian*, to call. In English the past participle of all verbs of the strong conjugation was originally formed by the suffix *en* and the prefix *ge*. The suffix *en* has now disappeared in many cases and the prefix *ge* in all. The *y* in 'yclept' is a corruption of *ge*, as in *yfallen*, *yfounde*, *ygo*, *yilent*, *yshape*, *ywritten*, all of which are found in Chaucer. The *y* also took the form *i* in Early English, as *imaked*, *ispoken*, *iknowen*, etc. Shakespeare has *yclept*, *yclad*, etc. Milton in one case prefixes *y* to a present participle. See note on *On Shakespeare*, 4.

Euphrosyne (the light-hearted one), one of the three Graces of classical mythology, the others being *Aglaia* (the bright one) and *Thalia* (the blooming one). They were represented as daughters of Zeus, and as the goddesses who purified and enhanced all the innocent pleasures of life. Milton desires to signify their service to man more clearly by giving them another genealogy; he suggests two alternatives, and himself prefers the latter:—(1) That they are the offspring of Venus (love) and Bacchus (good cheer), or (2) of Zephyr (the 'frolic wind') and Aurora (the goddess of the morning). From these parents Euphrosyne is begotten in the month of May, i.e. "it is the early freshness of the summer morning that best produces Cheerfulness" (Masson).

13. **heart-easing Mirth**: Burton, in *Anat. of Mel.*, prescribes "Mirth and merry company" to ease the heart of the melancholy. With 'heart-easing' (compounded of a participle preceded by its object) compare such adjectives as heart-rending, tale-bearing, soul-stirring, etc.

14. **at a birth**, at one birth: the words 'a,' 'an,' and 'one' are all derived from the same Anglo-Saxon word: comp. the phrase 'one at a time.'

16. **ivy-crownèd**: the ivy was sacred to Bacchus, the god of wine.

17. There is a change in the construction here, there being no preceding 'whether' answering to 'whether' in this line: the

meaning is, 'Whether lovely Venus bore thee, or whether the frolic wind,' etc.

some sager sing, *i.e.* some poets have more wisely written. Poets are often called 'singers,' but it is not known to what poets Milton can be referring: probably he merely chose this way of modestly recommending his own view.

18. *frolic wind*, *i.e.* frolicsome wind. The word 'frolic' is now used only as a noun and a verb, never as an adjective. Yet its original use in English is adjectival, and its form is that of an adjective: it is radically the same as the German *fröhlich*, so that *lie* in *frolic* corresponds exactly to the suffix *ly* in *cleanly*, *ghastly*, etc. By the end of the seventeenth century it came to be used as a noun, and its attributive sense being forgotten, a new adjective was formed—frolicsome, from which again came a new noun—frolicsomeness. In *Comus* 59 it is used as an adjective: "ripe and frolic."

breathes the spring: this transitive use of the verb is frequent in Milton, with such objects as 'odours,' 'flowers,' 'smell,' etc.

19. *Zephyr*, the personification of the pleasant West wind: in *Par. Lost*, v. 16, he is represented as wooing Flora—

"With voice

Mild as when Zephyrus on Flora breathes."

20. 'As' here introduces a clause of time. 'Once' does not here denote 'on a single occasion' as opposed to the adverb 'often,' but 'at a former time,' as in the phrase 'once upon a time' (Lat. *olim*).

a-Maying, enjoying the sports suitable to May. Comp. the song of Aurora, Zephyr and Flora in *The Penates* of Jonson—

"See, see, O see who here is come a-maying!" etc.

To which May answers:

"All this and more than I have gift of saying

May vows, so you will oft come here a-maying."

Also see *Song on May Morning*, 5.

Even in ancient times there were May sports, when the Roman youth engaged in dancing and singing in honour of Flora, the goddess of fruits and flowers. Formerly throughout England the sports and customs connected with May-day were observed with the greatest zest.

'A-Maying' = on Maying: in O.E. writers after the Norman Conquest the verbal noun with the preposition 'on' was used after verbs of motion, *e.g.* 'he wente on hunting'; afterwards *on* was corrupted into *a*. 'Maying' is, therefore, not a participle used as a noun, but the verbal noun or gerund. The participle originally ended in *ende* or *inde* and the noun in *ung*; but both now end in *ing*, and hence they are often confused.

21. *There*, i.e. where Zephyr met Aurora: an adverb modifying 'filled.' The nom. to 'filled' is 'wind,' line 18.

22. *fresh-blown* is compounded of a participle and a simple adverb, 'fresh' being equal to 'freshly': the common adverbial suffix in Anglo-Saxon was *e*, the omission of which has reduced many adverbs to the same form as the adjectives from which they were derived. See note, *Il Pens.* 66.

roses washed in dew: a similar phrase occurs in Shakespeare—

"I'll say she looks as clear
As morning roses newly washed in dew."
Taming of the Shrew, ii. 1. 173.

Comp. also—

"Her lips like roses overwasht with dew."—Greene, *Arcadia*.

24. *buxom*, lively. The spelling of this word disguises its origin; it is *buck-some*, which arose out of the A.S. *bocsum* or *buhsum* = 'easily bowed,' 'flexible' (A.S. *bugan*, to bow, and the suffix *sum*, 'like,' as in 'darksome,' etc.). So that the word first meant 'pliable,' then 'obedient,' then 'good-humoured' or 'lively,' and finally 'handsome.' It is now used ordinarily of the handsomeness of stout persons. In its primary sense it was applied to unresisting substances, e.g. "the buxom air" (*Par. Lost*, II. 842), and the transition to the sense of 'obedient' is a natural one: comp. Spenser's *F. Q.* iii. 4—

"For great compassion of their sorrow, bid
His mighty waters to them *buxome* be."

In Shakespeare's *Per.* i. 1 we find—

"A female heir
So *buxom*, blithe, and full of face";

and Milton seems to have recollected this passage.

debonair, elegant, courteous: this word, when broken up, is seen to be a French phrase—*de bon aire*, literally 'of a good mien or manner'; *de* = of, *bon* is from Lat. *bonus*, good, and *aire* = manner. Comp. the use of 'air' in the phrase 'to give one's self *airs*,' i.e. to be vain. 'Debonair' has thus been formed out of three words by mere juxtaposition. See note, *Il Pens.* 32.

25. *Haste thee*. In such phrases the pronoun may be said to be used reflectively: comp. 'sit thee down,' 'fare thee well.' In Early English, however, the pronoun was in the *dative*, marking that the agent was affected by the action, but not that he was the *direct object* of it: such a dative is called the *ethic dative*. In Elizabethan writers the use of *thee* after verbs in the imperative is so common that in many cases its original sense seems to have been lost sight of, and the pronoun consequently seems to be a mere corruption of the nominative *thou*.

25. **Nymph**, maiden : the word denotes literally 'a bride.' In Greek mythology the goddesses haunting mountains, woods, and streams were called nymphs ; see line 36.

bring here governs the following words :—Jest, Jollity, quips, cranks, wiles, nods, becks, smiles, Sport, and Laughter, all of which are the names of Mirth's companions. They are personifications of the attributes of happy youth.

26. **Jollity**, from the adjective 'jolly,' light-hearted : its original sense is 'festivity.' It is not etymologically connected with 'joviality' (from Jove, the joyful planet), though its meaning is similar. See note, *Son.* i. 3.

27. **Quips**, sharp sayings, witty jests. Compare "This was a good *quip* that he gave unto the Jewes" (*Latimer*). The word is radically connected with *whip*, 'that which is moved smartly,' and a diminutive from it is *quibble*.

cranks, *i.e.* turns of wit. 'Crank' is literally a crook or bend ; hence the word is applied to an iron rod bent into a right angle as in machinery, and to a form of speech in which words are twisted away from their ordinary meaning. Shakespeare uses 'crank' in the sense of a winding passage, *Cor.* i. l. 141, and (as a verb) = to wind about, *i. Hen. IV.* i. 98 ; and Milton has, "To show us the ways of the Lord, straight and faithful as they are, not full of *cranks* and contradictions." Whenever language is distorted or used equivocally we have a *crank* in the sense of the above passage.

wanton wiles, playful tricks. 'Wile' is really the same word as 'guile,' which in Earlier English was written 'gile.' Compare ward and guard, wise and guise, warden and guardian ; the forms in 'gu' were introduced into English by the Normans.

28. **Nods and becks**, signs made with the head and the finger. The word 'beck' is generally applied to signs made in either of these ways, though Milton here distinguishes them ; it is a mere contraction of 'beckon,' to make a sign to, cognate with 'beacon.'

wreathèd smiles, so called because, in the act of smiling or laughing, the features are wreathed or puckered. A wreath is literally that which is 'writhed' or twisted. Compare 'wrinkled care,' l. 31.

29. This line and the next are attributive to 'smiles.' 'Such' qualifies 'smiles,' and the clause introduced by 'as' is relative. *As* after *such* is generally regarded as a relative pronoun. Milton is fond of this construction ; see lines 129, 138, 148.

Hebe's cheek : Hebé, in classical mythology, was the goddess of youth, who waited upon the gods and filled their cups with nectar. Later traditions represent her as a divinity who had power to restore youth to the aged. Compare *Comus* 290 : "As smooth as Hebe's their unrazored lips."

30. 'And are wont to be found in sleek dimples.' 'Dimple' is literally a little 'dip' or depression : compare *dingle*, *dapple*, etc. For 'sleek' = soft or smooth, see *Lyc.* 99.

31. We speak of Sport deriding or laughing away dull care : compare *Proverbs*, xvii. 22, "A merry heart is a good medicine, but a broken spirit drieth up the bones." See Burton's *Anat. of Mel.*, where Care is said to be 'lean, withered, hollow-eyed, wrinkled,' etc.

32. **Laughter**, here said to be holding his sides, just as, in popular language, excessive laughter is said to be 'side-splitting.' 'Sport' and 'Laughter' are objects of the verb 'bring,' l. 25.

33. **trip it** : 'to trip' is to move with short, light steps as in dancing ; 'it' is a cognate accusative, as if we said 'to trip a tripping,' and adds nothing to the meaning of the verb. This use of 'it' is extremely common in Elizabethan writers ; Shakespeare has to fight it, speak it, revel it, dance it, etc., where (as Abbott suggests) the pronoun seems to indicate some pre-existing object in the mind of the person spoken of. In other cases, such as queen it, foot it, saint it, sinner it, etc., the pronoun seems to be added to show that the words have the force of verbs.

34. **light fantastic toe** : the toe (or foot) is called 'fantastic' because in dancing its movements are unrestrained or 'full of fancy.' 'Fantastic' is now used only in the sense of 'grotesque' or 'capricious,' but in the time of Shakespeare and Milton *fancy* and *fantasy* (which are radically the same word) had not been desynonymised. this explains why an event that had merely been imagined or 'fancied' is described by Shakespeare as 'fantastic.' 'To trip the light fantastic toe' is a phrase now ordinarily used as = 'to dance.' Compare *Comus*, 144, 962 : "light fantastic round."

36. Liberty is here naturally associated with Mirth : in Burton's *Anat. of Mel.* there is a chapter on "Loss of liberty as a cause of Melancholy." She is here called a *mountain-nymph*, because mountain fastnesses have always given to their possessors a certain amount of security against invasion and oppression, and because nowhere is the love of liberty more keen. Comp. Cowper's lines—

"'Tis liberty alone that gives the flower
Of fleeting life its lustre and perfume ;"

And Wordsworth—

"Two voices are there—one is of the sea,
One of the *mountains*—each a mighty voice ;
In both from age to age thou didst rejoice,
They were thy chosen music, *Liberty*," etc.

37. **due** : see note on *Il Pens.* 155.

38. crew, formerly spelt *crue*, is common as a sea-term (being applied to the company of sailors on a ship); and, like many other sea-terms in English, is of Scandinavian origin. Its original sense is 'a company' and it is used here by Milton in this unrestricted sense. The word is common in his poems, but in every other case he uses it in a bad sense, applying it to evil spirits or hateful things. 'To admit of' is 'to make a member of.'

39. her, i.e. Liberty.

40. unproved pleasures free, free and innocent pleasures. This is a favourite arrangement of words in Milton—a noun between two adjectives: it generally implies that the final adjective qualifies the idea conveyed by the first adjective and noun together; comp. "hazel copses green," *Lyc.* 42; also "native wood-notes wild," l. 134. Unproved = unprovable; comp. 'unvalued' for 'invaluable' in Milton's *Lines On Shakespeare*, ll. In Shakespeare we find 'unavoided' for 'unavoidable,' 'imagined' for 'imaginable,' 'unnumbered' for 'innumerable,' etc. (see Abbott's *Shak. Grammar*, § 375). The passive participle is often used to signify, not that which was and is, but that which was and therefore can be hereafter.) In much the same way we still speak of 'an untamed steed,' 'an unconquered army,' 'a dreaded sound.' See also note, *Lyc.* 176.

41. To hear, like 'to live' in l. 38, is an infinitive of purpose dependent upon the verb 'admit.'

42. startle is an infin. dependent, along with 'begin,' upon 'to hear.' Warton notes that there is a peculiar propriety in 'startle;' the lark's is a sudden shrill burst of song, which is often heard just before sunrise and may therefore be said to scare away the darkness. Comp. *Par. Reg.* ii. 279.

43. watch-tower: the lark sings high up in the air, so high that, though it may be filling one's ears with its melody, it is often impossible to see the songster. Hence Shakespeare speaks of it as singing "at heaven's gate," and Shelley likens it to a "high-born maiden in a palace tower."

44. dappled, i.e. having the sky covered with small grey clouds: literally, it means 'marked with small dips' or hollows; it has no connection with *dab*. See note on l. 30. 'Till' here introduces a clause in the indicative; in line 99 the verb is in the subjunctive mood: see note on *Il Pens.* 44.

45. Then to come, etc.: dependent, like 'startle,' upon the verb 'to hear' in l. 41. It refers to the lark which is, at day-break, to appear at L'Allegro's window to bid him good morning. This is a fancy frequent in poetry—that the morning song of birds is a friendly greeting to those who hear them. The only difficulties connected with this interpretation are (1) that in making the lark alight at the window of a human dwelling Milton seems

to be forgetful of a lark's habits; the ordinary poetical conceit does not apply to this bird, which does not seek man's company, and is a "bird of the wilderness": (2) that the verb 'hear' is usually followed by an infinitive without 'to,' whereas in this case 'to come' is used. These difficulties disappear if we remember that Milton's references to nature are not always strictly accurate (see notes *passim*); and that 'to come' follows at some distance from 'hear,' thus rendering the introduction of 'to' necessary as a sign of the infinitive.

Prof. Masson, however, rejects this view as nonsense: he says: "The words '*Then to come*' in line 45 refer back to, and depend upon, the previous words '*Mirth, admit me*' of line 38." On this view, it is not the lark, but *L'Allegro* himself, that comes to his own window and bids his friends good morning. This avoids the two difficulties above noticed, but raises others. The question is referred to here merely because, in order to appreciate the arguments, the student must thoroughly master the syntax of lines 37-48.

45. *in spite of sorrow*, i.e. in order to *spite* or defy sorrow. 'Spite' is a contracted form of 'despite,' and is cognate with 'despise.' This is a peculiar use of the phrase 'in spite of'; ordinarily, when a person is said to do something in spite of sorrow, it is implied that he did it *although he was sorrowful*. This is obviously not the meaning in this passage, for there is no sorrow in the heart of the lark (or of *L'Allegro* himself).

46. *bid*: see note on *Lyc.* 22.

47. *sweet-briar* (also spelt *brier*), a prickly and fragrant shrub, the wild-rose or *eglantine*.

48. *twisted eglantine*. Etymologically 'eglantine' denotes something prickly (Fr. *aiguille*, a needle), but since Milton has just named the sweet-briar, which is commonly identified with the *eglantine*, and calls the *eglantine* 'twisted' (which it is not), it is probable that he meant the honeysuckle. 'Twisted' may properly be applied to creeping or climbing plants.

49. *cock*. The crowing of the cock is universally associated with the dawn; hence Milton speaks of this bird as scattering the last remnants of darkness by his crowing. So in Shakespeare we have a reference to the superstition that spirits vanished at cock-crow. In classical times the cock was sacred to Apollo, the god of the sun, because it announced sunrise. Comp. the Eastern proverb, used to a person to intimate that the speaker can dispense with his services—"Do you think there will be no dawn if there is no cock?"

The adjective 'thin' may be taken as qualifying 'rear': so we speak of the thin or straggling rear of an army as distinct from its close and serried van.

52. **Stoutly struts his dames before**, walks with conscious pride in front of the hens. In Latin we find the cock described as the *gallus rixosus*, pugnacious fowl. Cowper speaks of the 'wonted strut' of the cock. 'Before,' in this line, is a preposition governing 'dames': 'dame' is from Lat. *domina*, a lady.

The bold step of the cock is well expressed by the rhythm of this line in contrast with that of the preceding one.

53. **listening**: this word refers to *L'Allegro* himself: it introduces another of his 'unreproved pleasures' of the morning. The word 'oft' shows that the poet is not recounting the pleasures of one particular morning, but morning pleasures in general.

54. 'The sounds made by the barking hounds and the huntsman's horn joyfully awaken the morning.' Similarly in Gray's *Elegy* the cock-crow and the "echoing horn" are both referred to as morning sounds. Gray was (as Lowell notes) greatly influenced by a study of Milton's poetry.

cheerly, cheerily or cheerfully: in the phrase 'be of good cheer,' we see the primary sense of the word 'cheer,' which is from a French word meaning 'the face.' A bright face is the index of a cheerful spirit.

55. **hoar**. This may imply that the hill appears gray through the haze of distance, or, more literally, that it is white with frost or rime, the hunters being astir before the rising sun has melted the frozen dew (*hoar-frost*). In *Arc.* 98 Milton applies 'hoar' to a mountain in the more usual sense of 'old': comp. 'hoary-headed.'

56. **high wood**, because on the side of a hill. 'Echoing' here qualifies 'hounds and horn.'

shrill. In modern English the use of adjectival forms as adverbs is common; in many cases they represent the old adverb ending in *-e* (see note on l. 22). It must not be supposed, however, that wherever an adjective is used with a verb its force is that of an adverb: e.g. "through the high wood echoing *shrill*," or "Hope springs *eternal* in the human breast." Here it is not correct to say that 'shrill' merely means 'shrilly,' and 'eternal' means 'eternally'; the adjectives have a distinct use in pointing to a quality of the agent rather than of the act.

57. **Sometime**, i.e. 'for some time,' or 'at one time or other.' The genitive form 'sometimes' has a different meaning = occasionally.

not unseen: see *Analysis* and note *Il Pens.* 65; "Happy men love witnesses of their joy; the splenetic love solitude." Burton, in *Anat. of Mel.*, says of the melancholy: "They delight in floods and waters, desert places, to walk alone in orchards, gardens, private walks," etc.

58. *elms*. Warton notes that the elm seems to have been Milton's favourite tree, judging from its frequent mention both in his Latin and English poems. The scenery in the neighbourhood of Horton may account for this, though it must not be supposed that Milton is in this poem describing any actual scene. Masson says: "A visit to Horton any summer's day ... to stroll among the meadows and pollards by the banks of the sluggish Colne, where Milton must have so often walked and mused, may be recommended to lovers of Literature and of English History."

59. This line is dependent on 'walking': 'right' is an adverb modifying the preposition 'against.' Comp. 'He cut *right* through the enemy,' 'I have got *half* through my work,' etc. 'Against' implies that L'Allegro is walking with his face turned directly to the rising sun.

the eastern gate, a favourite image in poetry for that part of the sky from which the sun seems to issue. In classical mythology the god of the sun was represented as riding in a chariot through the heavens from East to West, and in one of his Latin poems (*Eleg.* iii.) Milton represents the sun as the 'light-bringing' king, whose home is on the shores of the Ganges (*i.e.* in the far East). Comp. "Hark, hark! the lark at Heaven's *gate* sings," *Cymbeline* II. iii.

60. *begins his state*, begins his stately march towards his 'other goal' in the west. Comp. *Arc.* 81, note.

61. *amber light*, amber-coloured light: noun used as adjective.

62. 'The clouds (being) arrayed in numerous colours.' Grammatically, 'clouds' is here used absolutely. In Latin a noun or pronoun in the ablative along with a participle was often used as a substitute for a subordinate clause, and Milton is fond of this construction. Here, line 62 is an adverbial clause modifying 'begins.' In English, the noun is generally said to be the nominative absolute, but in the case of pronouns, the form shows whether the nom. or obj. is used. Milton uses both; comp. "*Him* destroyed, for whom all this was made," and "Adam shall live with her, *I* extinct." Modern writers prefer the nom. case both for nouns and pronouns. In Anglo-Saxon the dative was used.

liveries here refers to dress, as when we speak of a servant's livery. Its primary sense was more general—anything *delivered* or served out, whether clothes, food, or money: a peer was even said to have *livery* of his feudal holdings from the king. As the livery of a servant is generally of some distinctive colour, Milton applies the word to the many-hued clouds. It may also imply that the clouds, as servants, attend their master, the Sun, in his stately march.

62. **dight**, a nearly obsolete word = arrayed: comp. *Il Pens.* 159. It is a short form of *dighted*, from the verb 'to dight' (A.S. *dihtan*, to set in order), which, as Masson remarks, still survives in the Scottish word *dicht*, to wipe or clean.

65. **blithe**: see note on l. 56.

67 **tells his tale** = counts his sheep, in order to find if any have gone amissing during the night. 'Tale' is thus used in the sense of 'that which is *told* or counted,' which was one of its meanings in Early Eng.: A.S. *talū*, a number. In the Bible 'tell' and 'tale' are frequently used in this sense, *Gen.* xv. 5, *Psalms* xxii. 17, *Exod.* v. 18; and in the works of writers nearly contemporary with Milton the words are used of the counting of sheep.

'To tell a tale' may also mean 'to relate a story,' and the shepherds may be supposed to sit and amuse themselves with simple narratives. But, as Milton in the previous lines refers to such rural occupations as are suited to the early morning, and represents each person as engaged in some ordinary duty, it seems likely that in this line also some piece of business is meant, and not a pastime. The morning hours are not usually those devoted to story-telling.

69. **Straight, straightway**, immediately. "There is, in my opinion, great beauty in this abrupt and rapturous start of the poet's imagination, as it is extremely well adapted to the subject, and carries a very pretty allusion to those sudden gleams of vernal delight which break in upon the mind at the sight of a fine prospect" (Thyer). See note, *Univ. Carrier*, ii. 10.

70. Whilst it (*i.e.* the eye) measures the landscape round: sweeps over the surrounding scene. Landscape, spelt by Milton *landskip*, which resembles the A.S. form, *landscipe* = 'land-shape,' the aspect or general appearance of the country. The word is borrowed from the Dutch painters, who applied it to what we now call the *background* of a picture. 'Scape' is radically the same as the suffix *-ship*, seen in *ladyship*, *worship*, *friendship*, etc., where it serves to form abstract nouns. 'Round' is an adverb modifying 'measures,' = around.

71. **Russet lawns, and fallows grey**: 'lawn' is always used by Milton to denote an open stretch of grassy ground, whereas in modern usage it is applied to a smooth piece of grass-grown land in front of a house. The origin of the word is disputed, but it seems radically to denote 'a clear space'; it is said to be cognate with *llan* used as a prefix in the names of certain Welsh towns, *e.g.* Llandaff, Llangollen. Comp. *Lyc.* 25. 'Fallow' literally denotes 'pale-coloured,' *e.g.* tawny or yellow: hence applied to land ploughed but not bearing a crop, as it is generally of a tawny colour; and finally to all land that has been

long left unsown and is therefore grass-grown. It is in this last sense that Milton uses it, and as the word has lost all significance of colour (when applied to land) he adds the adjective 'grey' to distinguish it from those fields that are 'russet' or reddish-brown: the former are more distant, the latter nearer at hand. See note l. 55.

72. **stray**: comp. Lat. *errare*, to wander.

73. **Mountains**, along with 'lawns,' 'fallows,' 'meadows,' 'brooks,' and 'rivers,' is in apposition to 'new pleasures,' l. 69.

74. **labouring clouds**, so called because they bring forth rain and storms. The image of clouds resting on the mountain-top is well expressed by Shelley:—

"I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast."

The Cloud.

75. **trim**: comp. 'trim gardens,' *Il Pens.* 50, 'daisies trim,' *Com.* 120. The student should note the prevailing position of the adjectives in lines 71, 75, 76, 126, etc. Where contrast is intended, as in line 76, the two nouns are placed together and the adjectives apart; so in Latin frequently.

pied, variegated. The word literally means 'variegated like a magpie'; it is a common epithet in poetry and is applied by Shakespeare to daisies (*L. L. L.* v. ii.). It is therefore probable that in this passage also 'pie'd' qualifies 'daisies'; otherwise it might be taken as an attribute of 'meadows.' Comp. *piebald*, applied to animals.

77. **Towers and battlements it** (*i.e.* the eye) **sees**. This thought may have been suggested to Milton by the fact that his eye, in taking in the landscape around Horton, would often light on the towers of Windsor Castle in the distance: comp. *Com.* 935.

78. **Bosomed**, embosomed.

79. Where perhaps some beautiful lady dwells, a centre of attraction. Lines 79 and 80 form an attributive adjunct to 'towers and battlements.'

beauty: see note on *Lyc.* 166.

lies=dwells; comp. *Lyc.* 53, and Shakespeare, 'When the court lay at Windsor' (*M. W. of W.* ii. 2).

80. **cynosure**, now applied generally to an object of great interest: so called because the Cynosura, the stars composing the tail of the constellation of the Lesser Bear, was the mark by which the Phœnician sailors steered their course at sea. 'Cynosure' is from the Greek *kynos oura*, a dog's tail: comp. *Com.* 342: "Tyrian Cynosure." A star by which sailors steer is also

called a 'lode-star,' a word which is used metaphorically in the same way as 'cynosure'; comp. "Your eyes are *lode-stars*," *M. N. D.* i. 1.

neighbouring: 'neighbour' is radically 'near-dweller' (A.S. *neah-bûr*).

81. **Hard by**, near at hand: 'by' = alongside, an adverb modifying 'smokes'; 'hard' is an adverb of degree modifying 'by.' Comp. the sense of 'by' in the phrases *close by*, *fast by*, *to put a thing by* (i.e. aside).

82. **From**: a preposition may, as here, govern an adverbial phrase.

83. **Where**, in which cottage. Corydon, Thyrsis, Thestylis occur frequently in pastoral poetry as the names of shepherds, and Phyllis as the name of a female. See Virgil's *Bucolics*, Theocritus, Spenser, etc.

met: 'having met together, they are seated at their savoury dinner of herbs and other country dishes.'

85. **messes**, dishes of food. 'Mess' originally meant something placed on a table (Lat. *missum*): the word here has no connection with 'mess,' a disordered mixture, which is a variant of *mash*.

86. **neat-handed**: 'neat' is a kind of transferred epithet, referring not to the woman's hands but to the appearance of the food prepared by her. So a skilful carpenter may be called 'neat-handed,' a good needlewoman 'neat-fingered,' etc.

97. **bower**, here refers to the cottage. A 'bower' is strictly something built, a dwelling-place: it came to be applied to the inner chamber occupied by a lady.

With Thestylis: 'with' here means 'in company with,' a woman being generally employed at harvest-time to assist in binding the corn into sheaves.

89. **Or**. The construction is: '*Either* she leaves her bower to bind the sheaves, *or* (she goes) to the tanned haycock.' This is evidently the meaning; 'she goes' being implied in the previous verb 'leaves.' This construction, by which two nouns or phrases are connected with one verb which really suits only one of them, is common in Milton, and is called *zeugma*.

earlier season, because the hay-harvest is earlier than the grain-harvest.

90. **tanned haycock**, a pile of dried hay. The word 'cock' (by itself) means a 'small pile of hay': it is radically distinct from the word 'cock' in any other sense.

mead, meadow. The form in *-ow* (comp. arrow, sparrow, marrow, sorrow) is due to an A.S. suffix *-we*.

91. *secure*, free from care, not fearing harm. This is the primary sense of the word [Lat. *se* (for *sine*) = free from, *cura* = care]: it therefore corresponds exactly to the English word 'care-less.' It is used in this sense in the Bible and in such passages as—

“Man may *securely* sin, but *safely* never.”

In Latin *securus* is sometimes applied to that which frees from care. In modern English 'secure' means 'safe,' *actually* free from danger.

92. “Milton again notes a paragraph in the poem, changing the scene. It is now past mid-day and into the afternoon; and we are invited to a rustic holiday among the ‘upland hamlets’ or little villages among the slopes” (Masson).

upland hamlets: as the poet here introduces us to the primitive amusements and superstitions of village life we may take 'upland' to mean 'far removed from large cities.' The word 'uplandish' was formerly used in the sense of 'rude' or 'unrefined,' because, in the uplands, the refinements of town-life were unknown. Comp. note on l. 5. 'Hamlet' = ham-let, a little *home* (A.S. *ham*): comp. the affix in the names of certain towns—Nottingham, Birmingham, etc.

invite: the object of this verb is not expressed.

94. *jocund*, merry: from the Lat. *jucundus*, pleasant. (It has no radical connection with the words *joke*, *jocular*, as is sometimes stated.)

rebecks. The rebeck was a three-stringed fiddle, played with a bow. The name is the same as the Persian *rabāb*, applied to a two-stringed instrument said to have been introduced into Europe by the Moors. The modern violin has four strings.

95. *many a youth*. 'Youth' = young-th, the state of being young; it is now used both in its abstract and concrete senses: in the latter it applies properly, as here, to a young man.

'Many a' is a peculiar idiom, which has been explained variously. One theory is that 'many' is a corruption of the French *mesnie*, a train or company, and 'a' a corruption of the preposition 'of,' the singular noun being then substituted for the plural through confusion of the preposition with the article. A more correct view seems to be that 'many' is the A.S. *manig*, which was in old English used with a singular noun and without the article, e.g. *manig mann* = many men. In the thirteenth century the indefinite article began to be inserted, thus *mony enne thing* = 'many a thing,' just as we say 'what a thing,' 'such a thing.' This would imply that 'a' is not a corruption of 'of,' and that there is no connection with the French word *mesnie*.

96. **chequered shade.** The meaning may be illustrated by a passage from Shakespeare—

“The green leaves quiver with the cooling wind,
And make a chequered shadow on the ground.”

Titus Andron. ii. 4.

Comp. “a shadow-chequer'd lawn,” Tennyson's *Recoll. of Arabian Nights*.

The radical meaning of ‘chequered’ or ‘checkered’ is ‘marked with squares’ (like a chess-board); hence it is here applied to the ground marked in dark and light. The game of draughts which is played on a chess-board is sometimes called ‘checkers.’ The word ‘check’ is derived, through the French, from the Persian *sháh*, a king, the name given to the principal piece on the chess-board: ‘chess’ is merely a corruption of the plural ‘checks.’

97. ‘And (to) young and old (who have) come forth to play.’ ‘Come’ is the past participle agreeing with ‘young and old.’

to play: infinitive of purpose after a verb of motion; in early English the *gerund* was used, preceded by the preposition *to*.

98. **sunshine holiday:** comp. *Com.* 959. ‘Sunshine’ is a noun used as an adjective. Milton wrote ‘holyday,’ which shows the origin of the word. The accent in such compounds (comp. blue-bell, blackbird, etc.) falls on the adjective; it is only in this way that the ear can tell whether the compounds (*e.g.* *hóliday*) or the separate words (*e.g.* *hóly dáy*) are being used.

99. **livelong**, longlasting: see *On Shakespeare*, 8, note. For ‘fail,’ the subjunctive after ‘till,’ compare l. 44.

100. We have here to supply a verb of motion before ‘to,’ *e.g.* ‘they proceed’: comp. lines 90 and 131.

spicy nut-brown ale, a drink composed of hot ale, nutmeg, sugar, toast, and roasted crabs or apples. It was called *Lamb's wool* from its frothy appearance, and Shakespeare refers to it as “gossip's bowl,” while another Elizabethan writer calls it “the spiced wassel bowl.”

101. **feat**, exploit, wonderful deed. ‘Feat,’ like ‘fact,’ is radically ‘something done’ (Lat. *factum*). For ‘many a,’ see l. 95.

102. **Faery Mab.** Mab was the fairy who sent dreams, and hence a person subject to dreams is said to be ‘favoured with the visits of queen Mab.’ See an account of her powers in this respect in *Romeo and Juliet*, I. iv. Ben Jonson alludes to the liking of the fairies for cream:—

“When about the *cream-bowls* sweet
 You and all your elves do meet.
 This is *Mab*, the mistress-fairy,
 That doth nightly rob the dairy.
 She that *pinches* country wenches,
 If they scrub not clean their benches.’

Milton’s spelling ‘faery’ comes nearer to the early English word ‘faerie,’ which meant ‘enchantment.’

junkets, also spelt *juncates*. The original sense is ‘a kind of cream-cheese served up on rushes’ (Ital. *giunco*, a rush): it was then applied to various kinds of delicacies made of cream, then to any delicacy, and finally to a ‘merrymaking.’ Hence the verb ‘to junket,’ i.e. to revel. Milton here means ‘dainties.’

eat: here past tense=ate.

103. **She ... he, etc.** One of the girls tells how she was pinched in her sleep by the fairies (the popular superstition being that only lazy servants were treated in this way), and then a young man tells his experience: at one time he was led astray by the *ignis fatuus*, and at another time he had suffered from the tricks of Robin Goodfellow.

104. The construction is awkward: we may read either (1) ‘And he (was) led by Friar’s lantern; (he) tells how’ etc., or (2) ‘And he, (having been) led by Friar’s lantern, tells how’ etc. The former reading is preferable as it separates the two stories regarding the ‘Friar’s lantern’ and the ‘drudging goblin,’ but it leaves the verb ‘tells’ without a subject. This, however, occasionally happens in Milton. The other reading is grammatically easy, but confuses the two stories. A third suggestion is to read *Tales* for *Tells* in line 105, putting a colon at *led*.

Friar’s lantern. This refers to the flickering light often seen above marshy ground and liable to be mistaken by the belated traveller for the light of a lamp. It is popularly called Jack o’ lantern or Will o’ the Wisp. This explains Milton’s use of the word ‘lantern,’ but it does not explain why he should call it ‘Friar’s’ lantern. He may refer to a spirit popularly called Friar Rush, who, however, neither haunted fields nor carried a lantern, but played pranks in houses during the night; he is therefore distinct from Jack o’ lantern. ‘Friar’ is a member of a religious order (Lat. *frater*, Fr. *frère*, a brother).

105. **drudging goblin**: sometimes called Robin Goodfellow or Hobgoblin (or Puck as in Shakespeare). Comp. *Anat of Mel.* I. ii.: ‘A bigger kind there is of them (i.e. terrestrial demons) called with us *hobgoblins* and Robin Goodfellows, that would in those superstitious times grind corn for a mess of milk, cut wood, or do any manner of *drudgery* work, . . . to draw water, dress meat,

or any such thing.' It is to be noted that the individuality of these familiar spirits is often not very clear. Milton confuses Jack o' lantern and Friar Rush, while keeping Robin Goodfellow distinct; Shakespeare does not distinguish Robin Goodfellow, Jack o' lantern, and Puck (see *Midsummer Night's Dream*, ii. 1); while Burton makes Robin Goodfellow a house spirit and speaks of men being "led round about a heath with a Puck in the night." Scott makes the same mistake as Milton, and Ben Jonson in *The Sad Shepherd* introduces 'Puck-hairy' or 'Robin Goodfellow,' a hind. See note on *Il Pens.* 93.

'To drudge' is to perform hard and humble work. 'Goblin,' a supernatural being, generally represented as of small size but great strength; sometimes mischievous, sometimes kindly disposed. In the form *hob-goblin* 'hob' is a corruption of Robin; hence Robin Goodfellow and Hobgoblin are the same.

105. **sweat**; here past tense of a strong verb (O.E. *swat* or *swot*); it is now treated as a weak verb, and the past tense is *sweated*. Comp. such weak verbs as creep, leap, quake, swell, wash, weep, of which the old preterites were crop, leep, quoke, swal, wesh, wep.

106. **To earn**: infin. of purpose.

duly set, i.e. placed as the goblin's *due*: 'set' qualifies 'cream-bowl.'

107. **ere**: comp. l. 114 and *Lyc.* 25. 'Ere' = before, now used only as a conjunction or preposition: in A.S. *aer* was an adverb as well, and not a comparative but a positive form = soon.

108. **shadowy flail**; being wielded by a spirit, the flail is here called 'shadowy' = invisible. 'Flail' is from Lat. *flagellum*, a scourge.

hath: Milton always used this older inflexion, and never the form *has*.

109. **end**. The goblin performed in one night a task that ten labourers working a whole day could not have *completed*; end = complete. Notice that 'end' and 'fiend' (pron. *fend*) here rhyme together.

110. **Lies the lubber fiend** lies (him) down. Comp. 'haste thee,' l. 25 and note; 'him' is here reflective.

lubber fiend: 'lubber' is generally applied to a big clumsy fellow, whereas Robin Goodfellow was a small and active fairy, who could scarcely be "stretched out all the chimney's length." Milton may have referred to 'Lob-lie-by-the-fire, the giant son of a witch mentioned in Fletcher's *Knight of the Burning Pestle*. Shakespeare calls Puck a 'lob of spirits.'

111. **chimney's length**, i.e. the width of the fireplace or hearth. 'Chimney' in the sense of fireplace is obsolete except in

compounds, *e.g.* *chimney-piece*, *chimney-corner*. It now means 'flue' or passage for smoke; as such passages did not exist in Roman houses, the Lat. *caminus* (from which *chimney* is derived) meant a furnace, brazier, or fireplace.

112. **Basks ... strength.** 'To bask' is to 'lie exposed to a pleasant warmth.' The word is here used transitively, its object being 'strength,' and its meaning 'to expose to warmth.'

hairy: an epithet transferred from the person to an attendant circumstance; comp. 'dimpled mirth,' 'wrinkled care,' 'pale fear,' 'gaunt hunger.' Ben Jonson speaks of Puck as being hairy, and strength is often associated with abundant growth of hair: see *Samson Agonistes*, *passim*.

113. **crop-full**, with well-filled stomach. The 'crop' is the first stomach of fowls.

flings, *i.e.* flings himself, darts. This verb is one of a number that may be used reflectively without having the reflective pronoun expressed: comp. 'he *pushed* into the room,' 'he has *changed* very much,' etc.

114. **first cock**; because one cock sets the others a-crowing.

matin, morning call (Fr. *matin*, morning); comp. *Par. Lost*, v. 7, "The shrill *matin*-song of birds on every bough." In *Par. Lost*, vi. 526, it occurs as an adjective, and in *Hamlet* Shakespeare uses it as a noun=morning: "The glow-worm shows the *matin* to be near." The word *matins* is now used for morning prayers.

115. **Thus done the tales.** Absolute construction (as in l. 62) =The tales (being) thus done, they (*i.e.* the villagers) creep to bed.

116. **lulled**=being lulled, attributive to 'they.'

117. **Towered cities ... then.** 'Then' does not here denote 'afterwards' as it does in line 100; it marks a transition from mirth in the country to mirth in the city, and the poet now recounts the entertainments of city life, as L'Allegro might read of them in romances and tales of chivalry. This explains the allusions to 'throngs of knights,' contests of 'wit or arms,' 'antique pageantry,' etc. These are not the events of one day except in the sense that L'Allegro might, on his return from the village rejoicings, retire to his own room to read about them.

'Towered,' having towers (Lat. *turrita*, an epithet which Milton himself applied to London in one of his Latin Elegies). Comp. *Arc.* 21. There is no doubt that the poet, during his stay at Horton, paid occasional visits to London, and Warton infers from expressions in the first Elegy that he had in his youth enjoyed the theatre.

118. **hum**, nominative, along with 'cities,' to 'please.'

119. **knight** and **barons**: it is interesting to note the original meaning of these and other words that are now titles of rank. 'Knight'=A.S. *cnicht*, a youth; 'baron' meant at first no more than 'man' or 'husband'; 'duke'=Lat. *dux*, a 'leader'; 'count' is really Lat. *comes*, a companion; and 'earl' is Old Saxon *erl*, a man.

120. **weeds**, garments. Comp. the use of the word by Shakespeare—

"I have a woman's longing
To see great Hector in his *weeds of peace*."

Tr. and Cres. iii. 3.

'Weeds of peace' denotes the ordinary dress as opposed to 'weeds of war,' i.e. armour, etc. The use of the word is now generally confined to the phrase 'a widow's weeds,' i.e. a widow's mourning dress. Comp. *Comus*, 16, 189, 390.

high triumphs, grand public entertainments, such as masques, pageants, processions, tournaments, etc. Comp. *Sams. Agon.* 1312 and Bacon's *Essay Of Masques and Triumphs*. Such exhibitions were extremely popular from the time of Henry VIII. to Charles I. See *Arcades*, introductory note.

121. **store of ladies**, many ladies. The word 'store' is found in this sense in Sidney, Spenser, and others. It is now applied only to inanimate objects to denote abundance.

122. **Rain**, pour forth. 'To rain' in the sense of 'to pour forth in abundance' is a common expression: comp. 'to stream,' 'to shower,' 'to overflow.'

influence. This word is now chiefly used in the sense of 'power' or 'authority,' but a trace of its original meaning still remains in such phrases as 'magnetic influence,' 'the influence (i.e. inspiration) of the Spirit.' Its literal meaning is *a flowing in* (Lat. *in*, and *fluere*, to flow), and in this sense it was used in astrology to denote "a flowing in, an *influent* course of the planets, their virtue being infused into, or their course working on, inferior creatures." This was originally the only meaning of the word, and in this sense Milton and Shakespeare employ it: in this passage it implies that the bright eyes of the ladies were like the stars in 'working on' those upon whom their glances fell.

Burton, in *Anat. of Mel.*, says: 'Primary causes are the heavens, planets, stars, etc., by their *influence* (as our astrologers hold) producing this and such like effects.' It is well to remember how strong a hold the belief in astrology had (and still has) on the human mind; up to the end of the eighteenth century the almanacs in common use in England were full of astrological rules and theories, and even an astronomer like

Kepler was not entirely free from belief in such matters. It is not surprising, therefore, that the science of astrology has left its traces on the language in such words as 'influence,' 'disastrous,' 'ill-starred,' 'ascendency,' etc. Comp. notes on *Arc.* 52, *Il Pens.* 24.

judge the prize, adjudge or award the prize. We may take 'eyes' as nominative to both of the verbs 'rain' and 'judge,' the ladies showing by their eyes whom they regard as the victor. But Milton occasionally connects two verbs rather loosely with one noun, just as he, on the other hand, makes one verb refer by zeugma to two nouns in different senses. We may therefore read, '*who judge*,' the relative being implied in 'whose,' l. 121. Comp. *Il Pens.* 155, *Lyc.* 89.

123. Of wit or arms: comp. 'gowns, not arms,' *Son.* xvii. The contests of *wit* in which ladies were the judges may be those 'Courts of Love' which were so popular in France until the end of the fourteenth century and had so great an influence on the poetical literature both of France and England. The contests of *arms* may refer to those tournaments in which mounted knights fought to show their skill in arms, the victor generally receiving his prize at the hands of some fair lady. Comp. *Il Pens.* 118.

124. her grace whom, i.e. the grace of her whom. The relative pronoun here relates, not to the noun preceding it, but to the substantive implied in the possessive pronoun. His, her, etc. being genitives = of him, of her, etc., they have here their full force as pronouns, and are not pronominal adjectives (as they are sometimes called). The same idiom is found in Latin, e.g. *mea scripta timentis*, 'my writings who (I) fear' = the writings of me who am in fear. Comp. *Arc.* 75, *Son.* xviii. 6. *Grace* = favour.

125. Hymen ... in saffron robe. Hymen, being the god of marriage, Milton here refers to elaborate marriage festivities which often included masques and other spectacles: comp. Ben Jonson's *Hymenaei*, where Hymen enters upon the stage 'in a saffron-coloured robe, his under vestures white, his socks yellow, a yellow veil of silk on his left arm, his head crowned with roses and marjoram, in his right hand a torch of pine-tree.' Comp. Milton's fifth Elegy, 105:

Exulting youths the Hymeneal sing,
With Hymen's name, roofs, rocks, and valleys ring;
He, new attired, and by the season drest
Proceeds, all fragrant, in his saffron vest.

(Cowper's translation).

In works of art, Hymen is represented as a youth bearing a torch. Milton uses 'taper,' now restricted to a small wax-

candle ; from this use we get the adjectives 'taper' = taper-like, long and slender, and 'tapering.' The radical sense of 'taper' is 'that which glows or shines.'

125. **appear** : after the verb *let* the simple infinitive without *to* is used : *let Hymen (to) appear.*

127. **pomp and feast and revelry** : these words depend upon the verb 'let.' Milton here used the word 'pomp' in its classical sense (Greek *pompê*) = an imposing procession. Comp. *Sams. Agon.* 1312, and note on l. 120.

128. **mask** : see introduction to *Comus* in this series.

antique pageantry, representations or emblematic spectacles in which mythological characters were largely introduced. 'Pageantry' is an interesting word. The suffix *-ry* has a collective or comprehensive force (which has gained in some cases an abstract sense) as in cavalry, infantry, poetry, etc. *Pageant* meant (1) a moveable platform ; then (2) a platform on which plays were exhibited ; hence (3) the play itself ; and (as the plays first exhibited in this way made large use of spectacular effect) (4) a spectacle or show.

'Antique,' belonging to earlier times (Lat. *antiquus*, also spelt *anticus*). This word has gone through changes of meaning similar to those of the word 'uncouth' (see l. 5), viz. (1) old, (2) old-fashioned or out of date, and hence (3) fantastic : there is, however, this difference—that while 'uncouth' has had all three senses, 'antique' has had only the two first, the third being taken by the form 'antic.'

129. **Such sights**, etc. These words stand in apposition to 'pomp,' 'feast,' etc. Some suppose that Milton here refers to the early works of Ben Jonson, who was a prolific writer of masques. But surely they have a deeper significance ; they imply that the imagery of the poem is not that of mere recollection, but the product of a youthful nature, full of joyous emotion, and affected by circumstances of time and place. A youthful poet, a haunted stream, and a summer evening form a combination that does not lead to mere description.

131. **Then to the well-trod stage**, *sc.* 'let me go' : this means that L'Allegro turns from the stories of chivalry to the comedies of Shakespeare and Jonson : comp. note l. 117. By calling the stage 'well-trod' Milton may hint at the abundance of dramatic literature.

anon, soon after (A.S. *on ân*, in one moment) : an adverb modifying the verb of motion understood.

132. **Jonson's learnèd sock**. Ben Jonson (1574-1637) was alive when Milton paid him this compliment. There is no doubt that Milton must have admired Jonson for his classical learning and for his lofty sense of the poet's task. He calls him 'learned' on

account of the profuse display of classical knowledge and dramatic art in his comedies and masques. On this point he is often contrasted with Shakespeare. Hazlitt says: "Shakespeare gives fair play to nature and his own genius, while the other trusts almost entirely to imitation and custom. Shakespeare takes his groundwork in individual character and the manners of his age, and raises from them a fantastical and delightful superstructure of his own; the other takes the same groundwork in matter-of-fact, but hardly ever rises above it." Fuller compares Jonson to a Spanish galleon and Shakespeare to an English man-of-war: "Master Jonson, like the former, was built far higher in learning; solid but slow in his performances. Shakespeare, like the latter, lesser in bulk, but lighter in sailing, could turn with all tides, and take advantage of all winds, by the quickness of his wit and invention."

sock: here used as emblematic of comedy in general, as 'buskin' is used of tragedy (comp. *Il Pens.* 102). The sock (Lat. *soccus*) was a kind of low slipper worn by actors in the comedies of ancient Rome. 'Sock' here cleverly refers to Jonson's liking for the classical drama: it was, less fittingly, used by Jonson himself of Shakespeare.

133. Or (if) **sweetest Shakespeare, Fancy's child**, etc. Milton speaks of Shakespeare with reference only to his comedies and to that aspect of them that would appeal most readily to the cheerful man. A comedy like *Measure for Measure* could hardly be adequately characterised as 'native wood-notes wild,' but such a comedy would no more accord with the mood of L'Allegro than the tragedy of *Hamlet*. Milton's language here is sufficiently accounted for by the fact that he is contrasting Shakespeare as master of the romantic drama with Jonson as master of the classical drama, that he is paying a tribute to his striking natural genius ('native wood-notes'), and that he regards him as indeed a poet, being 'of imagination all compact' ('Fancy's child'). L'Allegro cannot be expected to use the language of the lines *On Shakespeare*: he represents a special mood of the human spirit, a mood with which Milton is not so fully in sympathy as that of *Il Penseroso*. 'Fancy' (Phantasy) is here used in a less restricted sense than now: we would now use 'Imagination.' The student should note the pleasing rhythm and alliteration of lines 133, 134.

135. **against eating cares**, to ward off gnawing anxiety. It is a common figure to speak of care or sorrow eating into the heart as rust corrodes iron. Comp. Lat. *curas edaces*, Horace, *Odes*, ii. 11; *mordaces sollicitudines*, *Odes*, i. 18. The preposition 'against, from the notion of counteraction implied in it, has a variety of uses: comp. 'he fought against (in opposition to) the enemy'; 'he toiled against (in provision for) my return.'

136. Milton now refers to the delights of music, and it is well to notice how he 'marries' the sound to the sense by the recurrence of the *liquid* or smooth-flowing consonants (l, m, n, r) in lines 136-144.

Lap me, let me be wrapped or folded: 'lap' is a mere corruption of 'wrap.' Comp. *Comus*, 257: "lap it in Elysium."

Lydian airs, soft and sweet music. "Of the three chief musical modes or measures among the ancients, the Dorian, Phrygian, and Lydian, the first was majestic (*Par. Lost*, i. 550), the second sprightly, the third amorous or tender." Comp. *Lyc.* 189.

137. Married to, associated with. Comp. Wordsworth—

"Wisdom married to immortal verse."—*Excurs.* viii.

Shakespeare (*Sonnet cxvi.*) speaks of 'the marriage of true minds.' By a similar metaphor we say that a person is *wedded* to a habit or a theory.

"Immortal verse" is poetry which, like that of Milton himself, "the world should not willingly let die"; see *Comus*, 516.

138. 'Such as may penetrate the soul that meets it or sympathises with it.' Comp. Cowper—

"There is in souls a sympathy with sounds,
And as the mind is pitched, the ear is pleased
With melting airs or martial, brisk or grave."

In this line 'pierce' rhymes with 'verse.'

139. *bout*, a turn or bend, referring here to the melody. 'Bout' is another form of 'bight,' and is cognate with 'bow.'

140. *long drawn out*: the scansion of this line will show its appropriateness to the sense. 'Long,' an adverb modifying 'drawn out.'

141. *wanton heed and giddy cunning*: the music, in order to be expressive, must be free or unrestrained, yet correctly and skilfully rendered. 'Wanton heed' and 'giddy cunning' are examples of oxymoron. 'Cunning' = skill (A.S. *cunnan*, to know, be able), now used in the restricted sense of 'williness.' Comp. the similar degradation of meaning in *craft*, originally 'strength'; *artful*; *designing*; etc.

142. *voice*, here absolute case along with the participle 'running': comp. l. 62, note. For the sense of 'melting' comp. *Il Pens.* 165.

mazes, the intricate or difficult parts of the music.

143. *Untwisting all*, etc.: comp. note on *Arc.* 72. The harmony that is in the human soul is generally deadened or imprisoned, and it is only by sweet music or some other stimulus that touches a chord within us that the hidden harmony of the soul reveals itself. See Shakespeare, *Mer. of Venice*, v. l. 61.

145. **That**, so that: the use of 'that' instead of 'so that' to introduce a clause of consequence, is common in Elizabethan writers and in Milton himself.

Orpheus' self: 'Orpheus himself' we should now say. 'Self' was originally an adjective = 'same,' in which sense it is still used with pronouns of the third person (as *himself*, *herself*). Then it came to be regarded as a substantive, and was preceded by the possessive pronouns or by a noun in the possessive case (as *myself*, *ourselves*, *Orpheus' self*). In the latter sense it is not used with pronouns of the third person: we cannot say *his-self*, but *him-self*.

Orpheus, "in the Greek mythology, was the unparalleled singer and musician, the power of whose harp or lyre drew wild beasts, and even rocks and trees, to follow him. His wife Eurydice having died, he descended into Hades to recover her if possible. His music, charming even the damned, prevailed with Pluto (the god of the lower world), who granted his prayer on condition that he should not look on Eurydice till he had led her completely out of Hades and into the upper world. Unfortunately, on their way upwards, he turned to see if she was following him; and she was caught back" (Masson). *Comp. II Pens.* 105, *Lyc.* 58.

heave, raise, lift up: *comp. Comus*, 885: "heave thy rosy head."

146. **golden slumber**. 'Golden' may here mean simply 'happy,' or it may be used because Orpheus is amongst the gods. Homer often applies 'golden' to that which belongs to the gods. *Comp. aurea quies*, in Milton's *Eleg.* iii.

147. **Elysian flowers**: Elysium was the abode of the spirits of the blessed, where they wandered amidst flowers and beauties of every kind. *Comp. Com.* 257, 996.

148. 'Such music as would have moved Pluto to set Eurydice completely free.' In *Quint. Nov.* 23, Milton calls Pluto *summanus*, chief of the dead.

149. **to have quite set free**: 'to have set' is here infinitive of result, and the perfect tense denotes something that had not been accomplished and is no longer possible: *comp.* the meanings of 'he hoped to be present' and 'he hoped to have been present.' *Quite* = unconditionally or completely.

150. **Eurydice**: see note on l. 145 above; also *II Pens.* 105.

151. These delights, etc.: the last two lines of the poem recall the closing lines of Marlowe's *Passionate Shepherd*—

"If these delights thy mind may move,
Then live with me and be my love."

Milton here accepts the mood of Mirth, but only on the condition that its pleasures are such as he has enumerated.

No. LXI.—IL PENNEROSO.

1. **Hence** : comp. note on *L' Allegro* 1. The opening lines recall certain lines by Sylvester—

“Hence, hence, false pleasures, momentary joys,
Mocke us no more with your illuding toys!”

vain deluding Joys : ‘vain’ is the Lat. *vanus*, empty, which is always opposed to *vera*, true. In *L' Allegro* the poet has described true mirth; and now ‘to commendation of the true, he joins condemnation of the false.’ ‘Deluding’ is deceitful, not what it appears to be.

2. These ‘Joys’ are said to be the brood (*i.e.* breed or offspring) of Folly by no father, in order to imply that they are the product of pure or absolute foolishness; they are by nature essentially and altogether foolish. So the goddess Night, one of the first of created beings, is said by Greek poets to have given birth without a husband to Death, Dreams, Sleep, etc.

Notice the use of the cognate words ‘brood’ and ‘bred’ in the same line.

3. **How little you bested**; of how little avail you are. ‘Bested’ is the present indicative, but the past participle is the only part of the verb now in common use, as in the phrase ‘to be hard bested,’ *i.e.* to be in sore need of help. ‘To stead’ occurs frequently in Shakespeare in a transitive sense = to profit, to assist, but the word ‘stead’ now occurs only in phrases, *e.g.* ‘to stand in good stead,’ and in compounds, *e.g.* *steadfast*, *steady*, *homestead*, *bedstead*, *instead*, etc.: comp. names of places, *e.g.* *Hampstead*, *Kronstadt*, etc. Its root is the verb ‘stand,’ and its literal sense is ‘place.’

4. **fill the fixèd mind**: satisfy the thoughtful or sober mind; comp. Spenser’s *F. Q.* iv. 7.

toys, trifles. In the *Anat. of Mel.* we read of persons who “complain of *toys*, and fear without a cause.”

5. **idle brain**, foolish mind. The Old Eng. *idel* means ‘empty or vain’; in this sense we speak of ‘an *idle* dream.’ ‘Brain’ may be used here for mind, but it may be noted that, just as melancholy was supposed to be due to a certain humour of the body, so ‘a cold and moist brain’ was believed to be an inseparable companion of folly.

6. **fancies fond**, foolish imaginations. ‘Fond’ has here its primary sense of ‘foolish,’ *fanned* being the past participle of an old verb *fonnen*, to be foolish. It is now used to express great liking or affection, the idea of folly having been almost lost, except in certain uses of the word in the north of England and in Scotland. Chaucer uses *fonne* = a fool, and *fondling* is still

used either as a term of endearment or to denote a fool. It may be noted that in a similar way the word *dote* originally meant 'to be silly' and now 'to love excessively.' Comp. *Lyc.* 56, *Son.* xix. 8, *Sams. Agon.* 1686.

6. **possess, occupy, fill** : 'occupy the imaginations of the foolish with gaudy shapes or appearances.' In the English Bible we read of "a man *possessed* of a devil," i.e. occupied by an evil spirit.

For 'shapes,' comp. *L'Alleg.* 4.

7. **thick**, abundant, close together, here qualifying 'shapes': comp. "thick-coming fancies," *Macbeth*, v. 3. The different senses of the word are seen in 'thick as hail,' 'thick fluid,' 'thickly populated,' 'thick-head,' thick-skinned,' 'a thick fog,' 'a thick stick,' etc.

8. **motes**, particles of dust : here called 'gay' because dancing in the sunbeam. See *Matt.* vii. 3.

people the sun-beams. The specks of dust are said to people or occupy the sunbeams because it is chiefly in the direct rays of the sun that they become visible. By using the verb 'to people' Milton strengthens the comparison between them and the shapes or images that occupy the idle imagination.

9. **likest**, adj. superlative degree, qualifying 'shapes.' 'Like' is now an exception to the rule for the formation of the comparative and superlative forms of monosyllabic adjectives: we say 'more like,' 'most like.' But, in Milton's time, there was greater grammatical freedom, and in *Comus*, 57 he uses "more like." He also has such forms as *resolutest*, *exquisitest*, *elegantest*, *moralest*, etc., which according to present usage are inadmissible. In such phrases as 'like his father,' 'like' has come to have the force of a preposition, but in the phrase 'likest hovering dreams,' the noun is governed by 'to' understood, as in Latin it would be in the dative case.

10. **fickle pensioners ... train**, inconstant attendants of sleep. Morpheus, the son of Sleep and the god of Dreams: the name means literally 'the shaper,' he who creates those shapes or images seen in dreams. Morpheus was generally represented with a cup in one hand and in the other a bunch of poppies, from which opium is prepared: hence the word 'morphia.'

'Pensioners,' followers. Queen Elizabeth had a bodyguard of handsome young men of noble birth, whom she styled her *Pensioners*. A 'pensioner' is strictly one who receives a pension, and hence a dependent. 'Train,' something *drawn* along (Lat. *traho*, to draw); hence train of a dress (line 34), of carriages, of followers.

See note on *L'Allegro*, 10, regarding the imagery and metre of the first ten lines of this poem.

11. **hail!** an old form of salutation, meaning 'may you be in *health*': the word is cognate with *hale*, *heal*, etc.

12. **divinest.** The superlative degree of adjectives is often used in Latin to mark a high degree of a quality, when the thing spoken of is not compared with the rest of a class. This is the *absolute* use of the superlative, as here.

13. **visage, face, mien** (Lat. *visum*, 'that which is seen'). The word is now mostly used to express contempt.

14. **To hit the sense**, etc.: to be distinguishable by human eyes. It is a fact that light may be of such intensity that the sense of sight loses all discriminative power. So we speak of a 'blinding' flash of light. For the use of the verb 'hit' compare *Arcades*, 77; in *Antony and Cleop.* ii. 2 Shakespeare speaks of a perfume *hitting* the sense of smell. The expression is obsolete.

15. **weaker view**, feeble power of vision. 'Weaker' is used absolutely: comp. 'divinest,' l. 12, and 'profaner,' l. 140. This is also a Latin usage.

16. **O'erlaid, overlaid, covered**, in order to reduce the intensity of the brightness of Melancholy's face. Milton thus skilfully converts the association of blackness and melancholy, which in *L'Allegro* makes her repulsive, into an expression of praise, and at the same time connects Melancholy with Wisdom—one of the purposes of the poem. In the *Anat. of Mel.* there is a reference to the disputed question whether 'all learned men, famous philosophers, and lawgivers have been melancholy.'

Comp. *Exodus*, xxxiv. 29, where Moses is said, after having been in God's presence, to have covered his face with a veil in order that the children of Israel might be able to look upon him.

staid, steady, sober, grave: the root is 'stay.'

17. **Black, but etc.** There is an ellipsis here, the construction being: (It is true that she is) black, but (it is) such black as might become a beautiful princess like Prince Memnon's sister.

such as: see note on *L'Alleg.* 29: comp. lines 106, 145.

in esteem, in our estimation. 'Esteem' as a verb is now used only to express high regard for a person; but the noun, though chiefly used in the same sense, may be used along with adjectives which convey a contrary meaning, e.g. poor esteem, low esteem, etc. 'Esteem,' 'aim,' and 'estimate' are cognate (Lat. *aestimo*).

18. **Prince Memnon's sister**: Memnon, the son of Tithonus and Eos (Aurora), was king of the Ethiopians, and fought in aid of Priam in the Trojan war; he was killed by Achilles. Though dark-skinned, he was famous for his beauty, and his sister (Hemera) would presumably be even more beautiful. The

morning dew-drops were said by the ancient Greeks to be the tears of Aurora for her dead son, Memnon.

18. **beseem**, suit, become. This is the original sense of the simple verb *seem*; compare the adjective *seemly*=becoming, decent. 'Beseem' here governs 'sister' and 'queen.'

19. **starred Ethiop queen**: Cassiopea, wife of Cepheus, king of Ethiopia. According to one version of her story, she boasted that the beauty of her daughter Andromeda exceeded that of the Nereids; according to another version (adopted by Milton) it was her own beauty of which she boasted. For her presumption Ethiopia was ravaged by a sea-monster, from whose jaws Andromeda was saved by her lover Perseus. After death both mother and daughter were *starred*, i.e. changed into stars or constellations. This is probably why Milton calls the former 'starred': it might, however, mean 'placed amongst the stars,' or even 'adorned with stars,' as she was so represented in old charts of the heavens.

20. 1. **above the Sea-Nymphs**: this is an instance of elliptical comparison (*comparatio compendiaria*), the full construction being, 'to set her beauty's praise above (that of) the Sea-Nymphs.'

21. 'And (by so doing) offended their powers.' 'Powers'=divinities (Lat. *numina*).

22. **higher far descended**, far more highly descended. 'Higher' is an adverb modifying 'descended.' 'To be of high descent'='to be of noble birth.'

23. **Thee** is the object and **Vesta** the nom. of 'bore.'

bright-haired: with this compound adjective compare neat-handed, smooth-shaven, civil-suited, dewy-feathered, wide-watered, fresh-blown, high-embowed, etc., all of which occur in these poems. They consist of an adjective and a participle, the adjective representing an adverb.

Vesta. As in the case of Mirth, Milton gives Melancholy that genealogy which he thinks best suited to his purpose. Vesta, among the Romans, was the goddess of the domestic hearth; every dwelling was, therefore, in a sense a temple of Vesta. Her symbol was a fire kept burning on her altar by the Vestals, her virgin priestesses; and by making her the mother of Melancholy, Milton signifies that the melancholy of *Il Penseroso* is not the gloominess of the misanthrope nor the unhappiness of the man of impure heart, but the contemplative disposition of a pure and sympathetic soul.

long of yore, long years ago. 'Of yore' is an adverbial phrase like 'of old' and is modified by 'long.' The original sense of 'yore' is 'of years,' i.e. in years past.

24. solitary Saturn. The Romans attributed the introduction of the habits of civilized life to Saturn, the son of Uranus and Terra, and it seems to be for this reason that Milton makes Vesta, the pure goddess of the hearth, his daughter. He is called 'solitary' either because he devoured his own offspring or because he was dethroned by his sons; in either case it is clear that Milton signifies that Melancholy comes from Solitude or Retirement. In astrology the planet Saturn was supposed, by its influence, to cause melancholy, and persons of a gloomy temperament are said to be *Saturnine*; in the old science of palmistry also, there was a line on the palm of the hand called the Saturnine line, which was believed to indicate melancholy.

25. His daughter she; she was his daughter. Some editors read 'she (being) his daughter,' making the construction absolute. But it must be remembered that in Latin the noun or pronoun in the absolute clause cannot be the subject or object of the principal clause, as it would be here; and, further, the punctuation favours the view that 'his daughter she' is to be taken as an independent clause.

26. was not held a stain, was not considered to be a reproach. Mythological genealogies are apparently governed by no law. 'Held' is here a verb of incomplete predication.

27. Oft, original form of 'often,' which was at first used only before vowels or the letter *h*: comp. *L'Allegro*, 53.

glimmering ... glades. 'Glimmer' is a frequentative of 'gleam,' i.e. gleaming at intervals. 'Glade' is an open space in a wood.

29. woody Ida. This probably refers to Mt. Ida in the island of Crete; Zeus or Jupiter was said to have been brought up in a cave in that mountain, though some traditions connect his name with Mt. Ida in Asia Minor. Here Saturn met Vesta before Jove (i.e. Jupiter) was born. Saturn's reign was called the Golden Age of Italy.

30. yet, as yet, up to that time. In modern English we cannot omit 'as' before 'yet' when 'yet' precedes the verb; if we do, the meaning of 'yet' would be changed to 'nevertheless.' In Shakespeare this omission of 'as' before 'yet' is common in negative clauses.

fear of Jove. Saturn was dethroned by his sons, and his realm distributed by lot between Jupiter, Neptune, and Pluto. See *Comus* 20, and Keats' *Hyperion*.

31. pensive, thoughtful: comp. *Lyc.* 147. It is from Lat. *pendo*, to weigh: so we speak of a person *weighing* his words.

Nun, a woman who devotes herself to celibacy and seclu-

sion; hence the word is well applied to the daughter of pure Vesta and solitary Saturn: comp. l. 103.

31. **devout**; radically the same word as 'devoted'; the former is used in the general sense of 'pious,' applied to those given up or *vowed* to religious exercises; while the latter is used of strong attachment of any kind,—to God, to any sacred purpose, to friends, etc.

32. **steadfast**, constant, resolute: comp. 'staid,' line 16; and 'bested,' line 3. The suffix *-fast* means 'firm,' as in the phrases 'fast bound,' 'fast asleep,' 'fast colour,' and in the words 'fasten' and 'fastness.'

demure, modest. Trench points out that this is the primary meaning of the word, though it now implies that the modesty is assumed. It is from the French *de (bons) meurs*, i.e. of good manners. The Latin word *mores* (manners) was used in the sense of 'character'; hence our word *moral*. For the form of the word, comp. 'debonair,' *L'Alleg.* 24.

33. **All**: this may be taken as an adverb modifying the phrase 'in a robe of darkest grain.' Comp. 'all in white' (*Son.* xxiii.); all—from head to foot.

grain, purple colour. It is interesting to trace the various uses of this word to its primary sense 'a small seed.' It came to be applied to any small seed-like object, then to any minute particle (e.g. *grains* of sand); it was thus used of the small cochineal insects, whose bodies yield a variety of red dyes, and finally to the dyes so obtained. Hence 'grain,' as used here, denotes a dark purple, sometimes called Tyrian purple. But, as these dyes were very durable, 'to dye *in grain*' came to mean 'to dye deeply' or 'to dye in fast colours'; and, more generally still, we speak of a habit or a vice being 'ingrained' in a person's character. Comp. *Com.* 750, *Par. Lost*, v. 285, xi. 242, and Chaucer's *Squire's Tale*—

"So deep *in grain* he dyed his colours."

(The word 'grain,' from its sense of 'particle,' is applied also to the arrangement of particles or the texture of wood or stone, and even of cloth.)

35. **And** (in) **sable stole** of cypress lawn, in a black scarf of fine linen crape.

'Sable,' here used in the sense of 'black,' this being the colour of the best sable fur. The stole (Lat. *stola*) worn by Roman ladies was a long flounced robe, reaching to the feet, short-sleeved, and girded round the waist. Milton, however, means a hood or veil, which was first passed round the neck and then over the face: such a stole was worn to denote mourning. The word is now used only of a long narrow scarf, fringed at both ends, and worn by ecclesiastics.

'Cypress' (often spelt *cyprus*) by itself denotes 'crape,' a word which is probably from the same root (Lat. *crispus*, curled); when combined with 'lawn,' it denotes crape of the finest kind. The spelling gave rise to the theory that 'cypress' was so called because first made in the island of Cyprus (which has given a name to *copper*), but this is doubtful.

'Lawn' is really a sort of fine linen: a bishop's surplice is made of it. Comp. Pope's line—

"A saint in *crape* is twice a saint in *lawn*."

36. **decent shoulders** The Latin *decens* meant either 'graceful' or 'becoming.' Milton uses the word in the former sense elsewhere, and may also do so here. If it is used in the latter sense it is proleptic, the stole being drawn over the shoulders so as to be becoming.

37. **wonted state**, usual stately manner. Here 'state' refers to the dignified approach of the goddess: in *Arc.* 81 it has its older and more restricted sense = seat of honour. 'To keep state' was to occupy the seat of honour.

'Wonted' = accustomed. This is apparently the past participle of a verb *to wont* (see *Com.* 332); but the old verb *wonen*, to dwell or to be accustomed, had *woned* or *wont* for its participle. The fact that 'wont' was a participle was forgotten, and a new form was introduced—'wonted' (= won-ed-ed). The two forms have now distinct uses: 'wont' is used as a noun = custom, or as a participial adjective with the verb 'to be' (see line 123); 'wonted' is used only as an adjective, never predicatively.

38. **musing gait**, contemplative manner of walking. 'Gait' is cognate with 'gate' = a way, perhaps the same word: it is a mistake to connect either of these words radically with the verb 'go.'

39. **And (with) looks commercing**, etc. Milton may mean not only that the looks of the goddess were turned to heaven, but also that she was communing with heaven: this would give additional significance to l. 40. The use of the word 'commerce' has been restricted in two ways—(1) by being applied only to trade, whereas Shakespeare, Milton, and others use it of any kind of intercourse, and (2) by being used only as a noun, whereas Milton used it as verb and noun. He also accents it here on the second syllable. The Latin *commercium* was of general application: comp. Ovid's *Tristia*, v. 10, "Exercent illi sociæ commercia linguae."

40. **rapt**, enraptured: to be rapt in thought is to be so occupied with one's thoughts as to become oblivious to what is around, as if the mind or soul had been *carried away* (Lat. *raptus*, seized): comp. 'ecstasies,' l. 165 and note, and *Com.* 794. Milton also used the word of the actual snatching away of a person: 'What

accident hath *rapt* him from us,' *Par. Lost*, ii. 40. (The student should note that there is a participle 'rapt' from the English verb 'rap,' to seize quickly; from this root comes 'rape,' while 'rapine,' 'rapid,' 'rapacious,' etc., are from the Latin root.)

40. *soul*, nominative absolute. On the expressiveness of the eye, comp. Tennyson's line—

"Her eyes are homes of silent prayer."

41. *There*, in that position.

held in holy *passion* still, held motionless through holy emotion. 'Passion' (Lat. *patior*) is here used in its primary sense of 'feeling or emotion': it is used in this sense in the Bible (*Acts*, xiv. 15, *Jas.* v. 17). It was then applied to pain or suffering, as in the phrase 'Passion week.' The word is now used chiefly of anger or eager desire. There are two cognate adjectives, *patient* and *passive*.

Forget thyself to marble, become as insensible as a marble statue to all around. Comp. *On Shakespeare*, 14. The same idea occurs in the phrase 'to be petrified with astonishment.'

43. With a sad *leaden*, etc.: with the eyes cast down towards the earth as if in sadness or deep thought. "Leaden-coloured eye-sockets betoken melancholy, or excess of thoughtfulness" (Masson). The poet Gray has the same idea: "With *leaden* eye that loves the ground."

44. *fix*, subjunctive after 'till,' because referring to the future. The subjunctive mood after 'till' and 'when' is now generally superseded by the indicative: comp. lines 44, 122, 173.

as fast, as steadfastly (as they were before fixed on the skies): see note on l. 38.

46. *Spare Fast*. Frugality of life is here personified and represented as lean. Milton, in his writings, frequently associates plain living with high thinking, and in his own habits he was extremely frugal and abstemious. In his sixth *Elegy* he declares that, though the elegiac poets may be inspired by good cheer, the poet who wishes to sing of noble and elevated themes (to 'diet with the gods') must follow the frugal precepts of Pythagoras: 'the poet is sacred; he is the priest of heaven, and his bosom conceives, and his mouth utters, the hidden god.' This is the idea conveyed in lines 47, 48. See *Comus* 764 for the praises of temperance, and also *Son.* xx.

doth diet And hears. There is here a change of grammatical construction due to change of thought: we should say either 'doth diet and (doth) hear' or 'diets and hears.'

47. *Muses*: the goddesses who presided over the different kinds of poetry and the arts and sciences were daughters of Jupiter, and lived on Mount Olympus.

48. *Aye*, ever, always. 'Sing,' 'infinitive after 'hears.'

50. *trim*, well-kept, and pleasing to the eye: comp. *L'Alleg.*

75. In Milton's time the style of gardening was extremely artificial. Shakespeare and Milton both have the word 'trim' in the sense of 'adornment.'

his, is not here used for *its*, Leisure being personified.

51. *first* and *chiefest*, above all. According to modern usage the form 'chiefest' would be a double superlative, but, as Milton avoids double comparatives and superlatives, it is probable that 'chief' is not to be taken in its strict sense, but merely as denoting a high degree of importance; it would therefore admit of comparison. Shakespeare, on the contrary, often used a double comparative or superlative merely for emphasis.

52. *yon*, *yonder*, an adverb; in Milton it is generally an adjective: comp. *Arc.* 36. It is now used only as an adjective, and 'yonder' as an adjective or adverb.

soars on golden wing, etc. "A daring use of the great vision, in *Ezekiel*, chap. x., of the sapphire throne, the wheels of which were four cherubs, each wheel or cherub full of eyes all over, while in the midst of them, and underneath the throne, was a burning fire. Milton, whether on any hint from previous Biblical commentators I know not, ventures to *name* one of these cherubs who guide the fiery wheelings of the visionary throne. He is the Cherub Contemplation. It was by the serene faculty named Contemplation that one attained the clearest notion of divine things,—mounted, as it were, into the very blaze of the Eternal" (Masson). In *Com.* 307 Milton makes Contemplation the nurse of Wisdom.

'Cherub' and 'Contemplation' are in apposition to 'him,'

l. 52. 'Contemplation' is to be pronounced here as a word of five syllables.

55. *hist* along: imperative of the verb 'to hist' = to bring silently along, or to call to in a whisper. The word is here very expressive; Silence is summoned by the word which is used to command silence. There is no doubt that 'hist,' 'hush,' and 'whist' are imitative sounds all used originally as interjections; they were afterwards used as verbs, their past participles being *hist*, *hushed*, and *whist*. Hence Skeat thinks that 'hist' in the above line is a past participle = hushed, i.e. "bring along with thee the mute, hushed Silence." This is an improbable rendering. 'Hist' is now used only as an interjection, and 'whist' only as an interjection and the name of a game at cards.

It may be noted that as Silence is here personified, there is no tautology in describing her as 'mute.'

56. 'Less, unless. 'Un' in the word 'unless' is not the negative prefix, but the preposition 'on.'

56. **Philomel**, the nightingale (Greek *Philomēla* = lover of melody). According to legend, she was a daughter of Pandion, King of Attica, and was changed at her own prayer into a nightingale to escape the vengeance of her brother-in-law Tereus. See *Son. i.* and notes.

deign a song, be pleased to sing (Lat. *dignor* = to think worthy).

57. **plight**, strain. There are two words 'plight' of diverse origin and use, and editors of Milton differ as to which is used here. (1) 'Plight' = something *plaited* or interwoven, and so applicable to a strain of sounds interwoven, as in the nightingale's song: Milton, in this sense, speaks of the 'plighted clouds,' *Com.* 301. (2) 'Plight' = something promised, a duty or condition, now chiefly used to signify an unfortunate condition (A.S. *pliht*, danger). The former is probably the meaning here.

58. **Smoothing the rugged brow of Night**, *i.e.* softening the stern aspect of night. See the same idea of the power of music repeated in *Com.* 251—

"Smoothing the raven down
Of darkness till it smiled."

'Smoothing' qualifies 'Philomel.'

59. **While Cynthia**, etc.: the nightingale's song being so sweet that the moon in rapture checks herself in her course in order to listen.

Cynthia, a surname of the Greek Artemis, the goddess of the moon, as Cynthus was of her brother Apollo, the god of the sun; both were born on Mount Cynthus in the isle of Delos. The Romans identified their goddess Diana with Artemis, and in this character she rode in a chariot drawn by four stags. Milton, however, here and elsewhere, speaks of dragons being yoked to her chariot: this applies rather to Ceres, the goddess of plenty. Shakespeare refers frequently to the "dragons of the Night."

On 'check,' see note on *L'Alleg.* 96.

60. **the accustomed oak**, the oak where the nightingale was accustomed to sing, and where the poet perhaps had often listened to it. He may refer (as Masson suggests) to some particular oak over which he had himself often watched the moon, thus giving a personal touch to his bold fancy. The use of the definite article 'the' favours this view.

61. **shunn'st the noise of folly**, avoidest the revels of the foolish. 'Noise,' in Elizabethan writers, has often the sense of 'music,' and it is used by Ben Jonson and Shakespeare to denote 'a company of musicians.' The 'noise of folly' might thus mean 'a company of foolish singers or revellers.'

62. **Most musical, most melancholy!** As in l. 57 the poet associated sweetness and sadness, so also in this line, almost as if music and melancholy were causally related. Comp. Shelley, *To a Skylark*—

“Our sincerest laughter
With some pain is fraught;

Our *sweetest* songs are those that tell of *saddest* thought.”

63. I often woo thee, chauntress, among the woods in order to hear thy even-song. ‘Chauntress,’ the feminine of ‘chaunter,’ one who chants or sings. ‘To enchant’ is to charm by song.

65. **missing thee**, if I miss thee, *i.e.* if I do not hear thy song.

unseen : see note on ‘not unseen,’ *L’Alleg.* 57. It has been argued from these words that *Il Penseroso* must have been written before *L’Allegro*.

66. **smooth-shaven green**, where the grass has been newly cut. ‘Green’ as a noun applies to ‘a flat stretch of grass-grown land.’ For the form of the compound adjective see note on *L’Alleg.* 22, and comp. ‘wide-watered,’ ‘civil-suited,’ ‘high-embowed,’ etc.

67. **wandering moon**. The epithet ‘wandering’ is frequently applied to the moon in Latin and Italian poetry: “*vaga luna*,” Horace, *Sat.* i. 8; “*errantem lunam*,” Virgil, *Æn.* i. 742.

68. **noon** : here used in its general sense = highest position; comp. the general use of the word ‘zenith.’ Ben Jonson speaks of the “noon of night,” and Milton in *Sams. Agon.* applies it to men—“amidst their highth of *noon*.” The word is in prose usually restricted to the sense of ‘mid-day’; it is derived from the Lat. *nonus*, ninth, and the church services held at the ninth hour of the day (3 P.M.) were called *nones*. When these were changed to midday, the word ‘noon’ was used to denote that hour, and hence its present use.

Some interpret ‘highest noon’ as implying that the moon is nearly full.

69. **Like one** : see note on l. 9. ‘Like’ is an adjective; ‘one’ is governed by ‘to’ understood.

72. **Stooping** : Keightley’s note on this is: “He alludes here to that curious optical illusion by which, as the clouds pass over the moon, it seems to be she, not they, that is in motion. This is peculiarly observable when the wind is high, and the clouds are driven along with rapidity.” ‘Stooping’ and ‘riding’ are co-ordinate attributes of ‘moon.’

73. **plat of rising ground**, ‘level top of some hillock.’ ‘Plat’ is a *plot* or small piece of level ground: *plot* is the A.S. form of the word. Its relation etymologically with *flat* *plate*, etc., is doubtful, though commonly taken for granted.

74. **curfew sound.** 'Curfew' (Fr. *couvre-feu* = fire-cover), the bell that was rung at eight or nine o'clock in the evening as a signal that all fires and lights were to be extinguished. As this custom was still in force in Milton's time the sound would be familiar to him, though he is not here closely detailing his own experiences. It must be remembered also that 'curfew' or 'curfew bell' was sometimes used in the more general sense of 'a bell that sounded the hours.' 'Sound,' infinitive after 'hear'; 'to' (the so-called sign of the infinitive) being omitted after such verbs as make, see, hear, feel, bid, etc.

75. **some wide-watered shore,** the shore of some wide 'water.' These words do not show whether the poet refers to a lake, a river (e.g. the Thames), or even the sea-shore, for the word *water* may be used of any of these, and *shore* may be employed in its primary sense of 'boundary' or 'edge.' It is pointed out by Masson that in every other case in which Milton uses the word 'shore' he refers to the sea or to some vast expanse of water. 'Some' shows that the poet is describing an ideal scene, not an actual one.

76. **Swinging slow:** this would be an apt description of the sound of the distant sea, but it more probably refers to the curfew. Shakespeare has 'sullen bell' (*King Henry IV.* Pt. II. i. 1). Notice the effect of the rhythm and alliteration of this line in bringing out the meaning.

77. **air, weather, state of the atmosphere.**

78. **Some still removed place,** some quiet and retired spot (comp. l. 81). The Latin participle *remotus* (=moved back) meant either 'retired' or 'distant': Milton here uses 'removed' in the former sense, and Shakespeare has the same usage, employing also the noun 'removedness'=solitude. In modern English, when 'remote' is used without any qualification, it almost always denotes distance, either in time or place.

will fit, will be suited to my mood. In lines 77, 78, we find a future tense both in the principal and conditional clauses. This sequence of tenses is allowable in English, but the tense of the conditional clause may be varied, e.g. :

- (1) Fut. Indic. "If the air *will not permit*," etc.
- (2) Pres. Indic. "If the air *does not permit*," etc.
- (3) Pres. Subjunc. "If the air *do not permit*," etc.

The first form is the least common, though many Indian students use it invariably : it is a good rule to avoid it.

79. **through the room;** adverbial phrase modifying 'to counterfeit.'

80. **Teach light,** etc. : the red-hot ashes merely serve to make the darkness visible. It will be observed that the poet has now

shifted the scene from the country to the town, or at least from out-of-doors to indoors.

81. This line qualifies 'place,' line 78.

82. *Save*=except. The meaning is that the room would be perfectly quiet except for the chirping of the cricket on the hearth or the cry of the night-watchman. The cricket is an insect somewhat resembling a grasshopper, which makes a chirping noise.

83. *bellman's drowsy charm*. The watchman who, before the introduction of the modern police system, patrolled the streets at night, calling the hours, looking out for fires, thieves, and other nocturnal evils. He was accustomed to drawl forth scraps of pious poetry to 'charm' away danger. The word 'drowsy' may imply that these guardians of the night were of little use, being often half or wholly asleep.

84. *nightly harm* : comp. note on *Arcades*, 48.

85. *let my lamp*. "Evidently we are now back in the country, in the turret of some solitary mansion, where there are books, and perhaps astronomical instruments. How fine, however, not to give us the inside view of the turret-room first, but to imagine some one far off outside observing the ray of light slanting from its window!" (Masson). The construction is, 'Let (you) my lamp (to) be seen : 'let' is imperative, with an infinitive complement.

87. *outwatch the Bear*. 'Out' as a prefix here means *beyond* or *over*, as in *outweigh*, *outwit*, *outrun*, etc.; and 'watch'=wake. "To outwatch the Bear" is therefore to remain awake till daybreak, for the constellation of the Great Bear does not set below the horizon in northern latitudes, and only vanishes on account of the daylight. *Watch* and *wake* are cognate with *wait*: hence Chaucer's allusion in the *Squire's Tale*, where the maker of the wonderful brass horse is said to "have waited many a constellation Ere he had done this operation."

88. *With thrice great Hermes*, i.e. reading the books attributed to Hermes Trismegistus (i.e. 'thrice-great'). He was an ancient Egyptian philosopher named Thot or Theut, whom the Greeks identified with their god Hermes (the Latin Mercury); the new Platonists regarded him as the source of all knowledge, even Pythagoras and Plato having (it was pretended) derived their philosophy from him. A large number of works, really composed in the fourth century A.D., were ascribed to him, the most important being the *Poemander*, a dialogue treating of nature, the creation of the world, the deity, the human soul, etc.

or unsphere The spirit of Plato, "or may bring back the spirit of Plato from heaven," i.e. may search out the doctrines of

Plato by a careful study of his writings. 'Unsphere' is a hybrid (English and Greek); the verbal prefix denotes the reversal of an action as in *unlock*, *unload*, etc., and is distinct from the negative prefix in *untrue*, *uncouth*, etc. 'Unsphered' is obsolete, so is 'insphered' (*Com.* 3-6): we still speak, however, of a person's sphere or rank, but without the literal reference which the word always has in Milton's writings.

89. to unfold What worlds: infinitive of purpose = to unfold those worlds which, etc. The allusion is to one of Plato's dialogues, the *Phaedo*, in which he discusses the state of the soul after the death of the body. *Comp. Comus* 463-475.

91. forsook, forsaken. 'Forsook,' a form of the past tense, here used as a past participle. It must not be supposed that the word 'forsaken' did not exist. Milton, like Shakespeare (*Othello* iv. 2), deliberately uses a form of the past tense: *comp. Arc.* 4.

92. Her mansion in this fleshly nook, her temporary abode in the body. Trench points out that 'mansion' in our early literature is frequently used to denote a 'place of tarrying,' which might be for a longer or a shorter time: this is evidently the sense here: *comp. Comus* 2. The 'fleshly nook' is the body, so called in order to contrast it with the 'immortal mind.' Locke calls the body the 'clay cottage' of the mind, and in the Bible it is sometimes compared to a temple or tabernacle (2 *Cor.* v. 1, 2 *Pet.* i. 13): *comp. 'earthy,' Son.* xiv. 3.

The use of the possessive 'her' in this line may be explained by the fact that the Lat. *mens* (the mind) is feminine: it must be remembered also that *its* was not yet in general use and that Milton is fond of the feminine personification: *comp.* l. 143.

93. And of those demons. This, like 'worlds,' depends grammatically upon 'unfold,' but as 'to unfold of' is an awkward construction we may here supply some verb like 'tell.' This is an instance of *zeugma*.

In Plato's *Timæus*, *Phædo*, *Critias*, etc., we find references to the Greek *daimona* = spirits, who were not necessarily bad; in fact it was a subject of discussion with some of the Platonists whether there were bad, as well as good, spirits. During the Middle Ages the different orders and powers of demons or spirits were very variously stated: one writer (quoted in *Anat. of Mel.*) gives six kinds of sublunary spirits—"fiery, aerial, terrestrial, watery, and subterranean, besides fairies, satyrs, nymphs, etc." Milton here refers to four of these classes, each being conversant with one of the four elements—fire, air, water, earth. This division of the elements or elemental forms of matter dates from the time of the Greek philosopher Empedocles (B.C. 470).

95. consent; the demons are in sympathetic relation with certain planets and elements; *e.g.* one writer made "seven kinds

of aethereal spirits or angels, according to the number of the seven planets," and in *Par. Reg.* ii. Milton represents the fallen angels as presiding, under Satan, as powers over earth, air, fire, and water, and causing storms and disasters.

'Consent' is here used in its radical sense (*L. con*, with, and *sentire*, to feel), an exact rendering of the Greek *sym-pathy*. Comp. 1 *Henry VI.* i. 1.

97. Sometime, on some occasion : comp. *L'Alleg.* 57. Il Penseroso here passes to the study of the greatest and most solemn tragic writers.

98. sceptred pall, kingly robe. Both the pall and the sceptre were insignia of royalty, and in ancient Greek tragedies the kings and queens wore a sleeved tunic (*chiton*) falling to the feet, and over this a shawl-like garment called by the Romans *palla*. Prof. Hales suggests that 'in sceptred pall' may here mean 'with pall and with sceptre,' i.e. two things are expressed by one : comp. ll. 75 and 146.

99. Presenting Thebes, etc. 'Present' is here used in its technical sense, 'to represent'; we now speak of a theatrical 'representation.' Comp. *Arcades*, sub-title.

Aeschylus has a drama called *Seven against Thebes*; this city is also referred to in the *Antigone* and *Œdipus* of Sophocles, and the *Bacchae* of Euripides. Pelops (from whom the Peloponnesus is said to have derived its name) was the father of Atreus and great-grandfather of Agamemnon; his name was so celebrated that it was constantly used by the poets in connection with his descendants and the cities they inhabited. And the 'tale of Troy divine' (i.e. the story of the Trojan war) is dealt with in various plays by Sophocles and Euripides. Troy is here called 'divine' because, during its long siege, the gods took the keenest interest in the contest.

101, 102. These lines certainly refer to Shakespeare's great tragedies, and the words 'though rare' probably express Milton's sense both of Shakespeare's superiority over his contemporaries, and of the comparative barrenness of the English tragic drama until Shakespeare arose. (Comp. the preface to *Sams. Agon.*) We thus see clearly that the language applied to Shakespeare in *L'Allegro*, 133, referred to one aspect of the poet; here we have the other.

buskined stage, the tragic drama. 'Buskin' (*Lat. cothurnus*) was a high-heeled boot worn by Greek tragic actors in order to add to their stature, and so to their dignity : comp. *L'Alleg.* 132. The words 'buskin' and 'sock' came to denote the kinds of drama to which they belonged; and even to express certain styles of composition: thus Quintilian says, "Comedy does not strut in tragic buskins, nor does tragedy step along in

the slipper of comedy." Grammatically, 'what' is nom. to 'hath ennobled,' its suppressed antecedent being obj. of 'presenting.'

103. *sad Virgin*, i.e. *Melancholy*: comp. l. 31.

that thy power, etc.: 'would that thy power,' or 'I would that thy power.' This construction (which has all the force of an interjection) is often used to express a wish that cannot be realized. 'Raise' (l. 104), 'bid' (l. 105), and 'call' (l. 109) are all co-ordinate verbs.

104. *Musæus*, like *Orpheus*, a semi-mythological personage, represented as one of the earliest Greek poets. Milton here expresses a wish that his sacred hymns could be recovered. For 'bower,' comp. *Son.* viii. 9.

105. For the story of *Orpheus*, see note on *L'Allegro*, 145.

106. *warbled to the string*, sung to the accompaniment of a stringed instrument: see note on *Arc.* 87.

107. *Drew iron tears*. This expresses the inflexible nature of *Pluto*, the god of the lower world. In the same way we speak of an 'iron will,' 'iron rule,' etc.

109. *him that*, etc.: Chaucer, who left his *Squire's Tale* unfinished. In this tale (one of the richest of the *Canterbury Tales*) we read of the Tartar king, *Cambus Khân*. Chaucer, like Milton, writes the name as one word, but, unlike Milton, and more correctly, he does not accent the penult. The following extracts (from Tyrwhitt's edition of Chaucer) explain the allusions—

This noble king, this Tartar Cambuscan,
Had two sonnès by Elfeta his wife,
Of which the eldest son hight Algarsife,
That other was ycleped Camballo.
A daughter had this worthy king also,
That youngest was, and hightè Canace
In at the hallè door all suddenly
There came a knight upon a steed of brass,
And in his hand a broad mirrór of glass;
Upon his thumb he had of gold a ring
And by his side a naked sword hanging.

The king of 'Araby and Ind' had sent the horse as a present to *Cambuscan*, and the mirror and ring to *Canacè*. Milton may have included Chaucer amongst the 'great bards' in whom *Il Penseroso* delighted, because the thought of the earliest Greek poets suggested Chaucer, "the well of English undefiled," or (as *Masson* thinks) because the reference to the lost poems of Greece suggested the unfinished poem of Chaucer. Milton was well acquainted with the *Squire's Tale* and with subsequent continuations of it (e.g. by *Spenser*).

112. **who had Canacè to wife** : (of him) who was Canacè's husband. Chaucer does not mention his name (except where he mistakenly calls him Camballo) : Spenser makes her the wife of Triamond. 'To wife'; in such phrases 'to' seems to denote the end or purpose.

113. **That**, rel. pronoun, antecedent Canacè.

virtuous, full of power or efficacy. The Lat. *virtus*=manly excellence. In the English Bible 'virtue' is used in the sense of strength or power (comp. *Com.* 165), and we still say 'by virtue of'=by the power of. But the adjective 'virtuous' now denotes only moral excellence.

The ring referred to above, when worn on the thumb or carried in the purse, enabled the wearer to understand the language of birds and the healing properties of all herbs. The glass or mirror enabled its owner to look into the future and into men's hearts.

114. **of the wondrous horse**, *sc.* the story. Readers of the *Arabian Nights Entertainment* will remember the story of the enchanted horse, regarding which Warton says : "The imagination of this story consists in Arabian fiction, engrafted on Gothic chivalry. Nor is this Arabian fiction purely the sport of arbitrary fancy; it is, in a great measure, founded on Arabian learning. The idea of a horse of brass took its rise from the mechanical knowledge of the Arabians, and their experiments in metals."

116. **if aught else**, whatever else. This is a Latinism : many clauses in Latin introduced by *si quid*, *si quando*, etc. are best introduced in English by such words as 'whatever,' 'when-ever,' etc.

great bards beside, other great bards. The poets referred to are such as Ariosto, Tasso, and Spenser, in whose romances Milton was well read. In one of his prose works he says : "I may tell you whither my younger feet wandered. I betook me among those lofty fables and romances which recount in solemn cantos the deeds of knighthood." 'Beside' as an adverb is now almost displaced by the later form 'besides.'

117. **sage and solemn tunes**, wise and dignified verse, as that of the Spenserian stanza. For 'solemn' see *Arc.* 7, note.

118. **turneys**. 'Turney,' a form of 'tourney' (Fr. *tourney*), a mock-fight, so called from the swift *turning* of the horses in the combat. 'Tournament' is merely a Latinised form of the word; comp. *L'Alleg.* 123.

trophies hung. These were arms or banners taken from a defeated enemy and *hung* up as memorials. The word is from the Greek *tropé*, a turning, *i.e.* causing the enemy to *turn*.

119. **enchantments**, use of magic arts. Radically, 'enchant-

ment' = magic verses sung when it was desired to place a person under some spell (Lat. *incantare*, to repeat a chant): comp. lines 63, 83, and *Lyc.* 59.

120. Where more is meant, etc.: in which poetry there is a deeper meaning than is apparent on the surface. The poets referred to in l. 116 had generally a high moral purpose in their writings; e.g. Spenser's *Faerie Queene* is a noble spiritual allegory, the particular references in it being "secondary senses lying only on the surface of the main design." The same is true of Tasso's *Enchanted Forest*.

121. Thus, Night, etc.: 'thus let me be often seen by thee, O Night, in thy pale course.'

pale career. Contrast 'pale' with the epithets applied by poets to the dawn, e.g. 'ruddy,' 'rosy-fingered,' etc.

122. civil-suited Morn. In *L'Allegro* the Sun appears in royal robes and surrounded by his liveried servants; in *Il Penseroso* Morning comes clad in the garb of a simple citizen and attended by wind and rain.

'Civil,' from Lat. *civis*, a citizen, is here used in its primary sense. It is opposed to military or ecclesiastical, as in 'civil engineer,' 'civil service.' It has also the meaning of 'polite' or 'well-mannered,' as contrasted with boorish or rustic manners; but it has lost (as Trench points out) all its deeper significance: "a civil man once was one who fulfilled all the duties and obligations flowing from his position as a *civis*."

123. tricked and frounced: literally, 'adorned with fine clothes and having the hair frizzled or curled.' In *Lycidas*, 170, the sun is said to *trick* his beams: the verb is cognate with the noun 'trick,' something neatly contrived.

'Frounced': the word originally meant 'to wrinkle the brow,' and there is an old French phrase, *fronser le front*, with this meaning. The present form of the word is 'founce.'

as, in the manner in which. For 'wont' see note on line 37.

124. Attic boy; the Athenian youth Cephalus, beloved by Eos (Aurora), the goddess of the dawn. It was while he was stag-hunting on Mount Hymettus in Attica that she fell in love with him.

125. kerchief, having the head covered. 'Kerchief' is exactly similar in form to 'curfew' (*q.v.* line 74); it is from Fr. *couvre-chef*, head-cover. The original meaning being overlooked we have now such compounds as 'hand-kerchief,' 'neckerchief,' 'pocket-handkerchief.'

comely, becoming: comp. *Merry Wives of Windsor*, iii. 3. 26.

126. **piping**, whistling : 'loud,' used adverbially.

127. **ushered**, introduced (Lat. *ostium*, an entrance). The word here qualifies 'Morn.' 'Still' is an adjective qualifying 'shower': notice Milton's fondness for this word.

128. **hath blown his fill**, has exhausted itself, has ceased. As there is no personification here, *his* = *its* : in none of the poems in this volume does the word *its* occur. In fact, it is almost entirely ignored by Milton, being used only three times in the whole of his poetry ; this arose from the fact that *its* was then a new word, and also because he did not seem to feel the need for it, its place being taken in his involved syntax by the relative pronoun and other connectives, or by *his*, *her*, *thereof*, etc. The word *its* does not occur in the language till the end of the sixteenth century, the possessive case of the neuter pronoun *it* and of the masculine *he* being *his*. This gave rise to confusion when the old gender system decayed, and the form *its* gradually came into use until, by the end of the seventeenth century, it was generally adopted.

Grammatically 'his fill' denotes the extent to which 'the gust hath blown,' and is therefore an adverbial adjunct. Some, however, would explain it as a cognate objective.

129. **Ending ... With minute-drops** ; the end of the shower being marked by drops falling at intervals. 'Minute' (accent on first syllable) is applied as an adjective to something occurring at short intervals, once a minute or so, e.g. 'minute-guns,' 'minute-bells,' etc. Minute (accent on second syllable) = very small.

130. **eaves**, projecting edge of the roof. This word is singular, though often regarded as plural : the final 's' is part of the root, and the plural properly should be *eaveses* (which is not used). An 'eaves-dropper' is strictly one who stands under the drops that fall from the eaves, hence a 'secret listener.'

132. **flaring**, glittering or flashing ; generally applied to a light whose brightness is offensive to the eye, and is so used here to suit the mood of *Il Penseroso*. 'Flare' is cognate with 'flash.'

me, Goddess, etc. ; i.e. Melancholy, bring me, etc.

133. **twilight groves and shadows brown**, groves with such half-light as there is in the twilight, when the shadows cast on the ground are not deep black, but (as Milton says) 'brown.' Comp. *Par. Lost*, iv. 254—

"Where the unpierced shade
Imbrowed the noon-tide bowers."

Also *Par. Lost*, ix. 1086—

"Where highest woods, impenetrable
To star or sunlight, spread their umbrage broad,
And brown as evening !"

The Italians express the approach of evening by a word meaning 'to embrown.'

134. **Sylvan** : Sylvanus, the god of fields and forests. 'Sylvan' is a misspelling of 'silvan' (Lat. *silva*, a wood); the spelling in *y* was made in order to assimilate *silva* to the Greek *hylé*, a wood, but the radical connection is doubtful.

135. **monumental oak**. The obvious meaning of 'monumental' is, as Masson suggests, 'memorial,' 'old,' 'telling of bygone years. An aged oak is a memorial of the flight of time; it suggests also massiveness.

136. **rude axe with heaved stroke**. This is an example of chiasmus, the epithet 'rude' belonging to 'stroke,' and 'heaved' to 'axe.' 'Heaved' = uplifted.

137. **nymphs**, i.e. wood nymphs : comp. line 154.

daunt, to frighten (from Lat. *domitare*, to subdue; hence 'indomitable' = not able to be daunted).

138. **hallowed haunt**, abode sacred to them.

139. **covert**, sheltered spot, thicket : a 'covert' is strictly a 'covered place.'

140. **no profaner eye**, no unsympathetic eye. 'Profaner' = somewhat profane; on this Latin use of the comparative see l. 15, note. 'Profane' (Lat. *pro*, before, and *fanum*, a temple) was applied to those who, not being initiated into the sacred rites, were compelled to wait outside the temple during the sacrifices; hence it came to mean (1) 'not sacred,' as in the phrase '*profane history*,' and (2) 'impure,' as in *profane language*. Il Penseroso applies it to those not in sympathy with his mood.

141. **day's garish eye**. Milton frequently speaks of the 'eye of day' (comp. *Son.* i. 5, *Com.* 978, *Lyc.* 26). 'Garish' = staring or glaring, generally used, as here, to express dislike, though some Elizabethan writers use it in a good sense. There is an old English verb *gare* = to stare, formed, by the change of *s* to *r*, from A.S. *gasen*.

142. **honeyed thigh**. If this means that the bee collects honey on its thigh, it is a mistake; it is the pollen or flower-dust that is thus collected, while the honey is sucked into the animal's body. Virgil, however, who probably knew more about bees than Milton did, uses a similar expression (*Ecl.* i. 56).

143. **her** : see notes on lines 92 and 128.

sing, hum : the verb *sing* is very variously used by Elizabethan writers.

145. **consort**, other sounds of nature that accompany the humming of the bee, etc. 'Consort' is here used concretely, and in its original sense (Lat. *consors*, a partner). Old writers fre-

quently confused it with 'concert' = harmony, but the words are quite distinct, and in modern English they are never confused.

146. **Entice** : the nominatives of this verb are 'bee' and 'waters.' Its meaning is 'to induce to come'; by a common metaphor sleep is represented as shy, as easily frightened, as requiring to be wooed or enticed. Comp. 2nd *Henry IV.* iii. 1.

dewy-feathered Sleep. We have here one of those compound epithets (so frequent in Milton) which have been described as poems in miniature. In most of these the first word qualifies the second, so that 'dewy-feathered sleep' may mean 'Sleep with dewy feathers.' The god of Sleep (l. 10) was represented as winged, and he may be supposed to shake dew from his wings as the Archangel in *Par. Lost* v. 286 diffused fragrance by shaking his plumes.

It is common, however, for poets to speak of the dew of sleep (comp. *Richard III.* iv. 1, *Julius Caesar* ii. 1) without any reference to its being winged : we might therefore take 'dewy-feathered' to have the force of two co-ordinate adjectives 'dewy' and 'feathered' : see note on l. 98.

147-150. This passage is a difficult one : Prof. Masson reads it thus, 'Let some strange mysterious dream wave (*i.e.* move to and fro) at his (*i.e.* Sleep's) wings in airy stream,' etc. It is customary for poets to speak of Dreams as the messengers of Sleep (see l. 10) ; here a dream is borne on the wings of Sleep and hovers over the poet in an airy stream of vivid images portrayed upon his mental eye.

Some, however, take 'his wings' to denote the Dream's wings, in which case *at* is difficult of explanation : one editor therefore suggests that it be struck out, and that 'wave' be regarded as a transitive verb ! The previous view is preferable. (It is possible also to hold that the Dream's wings are displayed (*i.e.* reflected) in the airy stream, and that he waves *at* this reflection, as we say a dog barks *at* its shadow reflected in a pool of water.)

149. **lively** has its radical sense of 'life-like' ; so we speak of a 'life-like portrait,' a *vivid* picture (Lat. *vivus*, living).

151. **breathe** : a verb in the imperative addressed to the goddess Melancholy, as 'bring,' 'hide,' and 'let' in the preceding lines. (Some would take it as an infinitive depending on 'let.')

153. **to mortals good**, good to mortals. 'Good' = propitious ; comp. *Lyc.* 184. In this line 'Spirit' is to be pronounced as a monosyllable.

154. **Genius**, guardian spirit : see *Arcades* and *Comus* regarding the duties of such spirits.

155. **due feet**, my feet that are *due* at the places of worship

and learning. *Due*, *duty*, and *debt* are all from the Lat. *debitus*, owed; the last directly, the others through French.

156. **To walk** is here a transitive verb—to frequent, to traverse.

studious cloister's pale; the precincts or enclosure of some building devoted to learning and (as the next line shows) to religious services. 'Cloister' is a covered arcade forming part of a church or college: Milton may have been thinking of his life at Cambridge, though the details of the description do not apply to any particular building. The radical sense of the word is a *closed-in* place (Lat. *clausus*, shut).

'Pale' is a noun=enclosure; etymologically, a place shut in by pales or wooden stakes; hence our words *paling*, *impale*, and *palisade*. We still speak of the *pale* of the Church, the *English pale* in Ireland, the *pale* of a subject, etc.

157. **love the high-embowèd roof**. The poet here passes from the cloister to the inside of some church: (it may be the college-chapel that is in Milton's thoughts, or even St. Paul's Cathedral or Westminster Abbey). 'High-embowèd,' i.e. arched or vaulted, as in the Gothic style of architecture, which Milton, with all his Puritanism, never ceased to love. "Observe that only at this point of the poem is Pensive in contact with his fellow-creatures. Throughout the rest he is solitary" (*Masson*).

The grammatical construction is peculiar: we cannot say, 'let my due feet never fail to love'; it is better therefore to read, 'let (me) love,' etc., *me* being implied in '*my* feet.' See note on *L'Alleg.* 122.

158. **antique**: see *L'Alleg.* 128, note.

massy proof: proof against the great weight of the stone roof, because they are massive. Shakespeare and Milton use 'proof' in the sense of 'strong,' and 'massy' is an older form of the adjective than 'massive,' occurring in Spenser and Shakespeare as well as here. Similar examples are 'adamantean proof' applied to a coat of mail, not because it is proof against adamant, but because, being made of adamant, it is proof against assailants (*Sams. Agon.* 134); also virtue-proof=strong against temptation, because virtuous (*Par. Lost*, v. 384). The introduction of a hyphen ('massy-proof'), which does not occur in the first and second editions, has caused some editors to interpret the words as 'proof against the mass they bear': in those cases, however, in which that against which the object is proof is mentioned, the first part of the compound is a noun, e.g. star-proof, shame-proof, sunbeam-proof (*Arc.* 88). The first interpretation is therefore more probably correct.

159. **storied windows**, windows of stained glass with stories from Scripture history represented on them. 'Story' is an

abbreviated form of 'history,' the latter being directly from Lat. *historia*, the other through the French. It has no connection with 'story' (= part of a house), which means something built (comp. *store*).

159. *light*: see *L'Alleg.* 62, note.

160. *religious light*, such a light as is suited to a place of worship, and tending to prevent one's thoughts from being distracted. 'Religious,' like 'studious' (line 156), is a transferred epithet.

161. *pealing organ*, loud-sounding organ. Milton has several references to the organ (comp. *Par. Lost*, i. 708, xi. 560)—an instrument upon which he could himself play. 'Blow,' used in a semi-passive sense, and applied to wind-instruments (such as the organ). Line 163 depends on 'blow,' giving the circumstances of the action.

162. *quire*, band of singers or choristers. 'Quire' is another spelling of 'choir' (Lat. *chorus*, a band of singers, Greek *choros*, a band of singers and dancers). A 'choir' is now a body of trained singers who lead the voices of a congregation: the name is also applied to the part of the church in which they are seated. The 'quire below' here means 'the choir below the organ-gallery.' 'Quire,' denoting a collection of sheets of paper, is an entirely different word, being cognate with the French *cahier*, a small book (or, more probably, with the Lat. *quatuor*, four). See note, *Epitaph on M. of W.* 17.

163. *anthems*, sacred music. 'Anthem' is a contraction of the A.S. *antefn*, which is corrupted from the Lat. *antiphona* (Greek *anti*, in return, and *phōne*, the voice); it is therefore radically the same as the English word *antiphon*, which denotes music sung by choristers alternately, one half of the choir responding to the other.

clear, may mean 'clearly sung,' or (as in *Lyc.* 70) 'pure' or 'noble.'

164. *As*, relative pronoun, the antecedent 'such' being omitted, as is usual in Chaucer and other old writers.

165, 166. *Dissolve me into ecstasies*. The meaning of these beautiful lines cannot be adequately expressed in prose. The poet desires to hear music that will so melt his soul, so carry him out of himself, that he may almost learn the secrets of divine things. With 'dissolve' comp. 'melting voice' (*L'Alleg.* 142), and with 'ecstasies' comp. 'rapt soul' (line 40, note).

'Ecstasy' is the Greek *ekstasis*, standing or being taken out of one's self, as in a trance. It came afterwards to denote madness, as we say of madmen that they are 'beside themselves'; but its present meaning is enthusiasm or very strong feeling.

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168. **peaceful hermitage.** This is a fitting conclusion to the life of Il Penseroso, thus alluded to by Scott (*Marmion*, ii.)—

“Here have I thought ’twere sweet to dwell,
And rear again the chaplain’s cell,
Like that same *peaceful hermitage*,
Where Milton long’d to spend his age.”

In old romances there is constant mention of hermits, men who had retired from society and were supposed to devote their lives to philosophic thought or religious contemplation. Burton, in *Anat. of Mel.*, says: “Voluntary solitariness is that which is familiar with melancholy.” ‘Hermitage’: in this word the suffix *-age* denotes place, as in ‘parsonage’; ‘her-mit,’ formerly written ‘eremite,’ is derived, through French and Latin, from Greek *erēmos*, solitary, desert.

In line 167 we have an example of the jussive subjunctive, *i.e.* the subjunctive expressing a wish or desire, ‘And may ... find,’ etc.: this corresponds to a Latin subjunctive introduced by *quod* or *quod utinam*.

169. **hairy gown**, garment of coarse shaggy cloth. In the English Bible we read of raiment of camel’s hair worn by Elijah and John the Baptist. ‘Gown’ and ‘cell’ are objects of the verb ‘find.’

170. **spell**, read slowly and thoughtfully. We talk of ‘spelling out’ the meaning of a difficult passage, as a child names the letters of a word, giving each its proper power. In the same way the poet would learn the nature and powers of the stars and herbs (comp. *Son.* xvii. 6): A.S. *spel*, a story, as in *gospel*. Milton refers to this knowledge of the virtues of herbs in *Com.* 620-640, and *Epit. Damon.* 150-154.

171. **Of**, concerning. In this line ‘shew’ rhymes with ‘dew’: this points to the fact that, though the pronunciation *show* was familiar, it was not universal; the word is to be pronounced here like *shoe*: comp. *Son.* ii., where ‘sheweth’ rhymes with ‘youth.’

173. There may be a reference here to the old astrologers who claimed the power of predicting events from the study of the stars, but such a power was not the ambition of Milton: he rather means that wise experience of the aged, which enables them, through their knowledge of the past, to judge the probable results of different lines of action.

do attain: subjunctive after ‘till’: comp. l. 44.

174. **strain**, utterance: we speak of a cheerful or a sad *strain* of speech or music, probably with a metaphorical allusion to the notes of a stringed instrument: ‘strain’ is literally something *stretched*.

175. These pleasures, etc. ; comp. note on *L'Alleg.* 151. It will be noticed that the *conditional* nature of Milton's acceptance of Melancholy is not so distinctly expressed as that of Mirth.

No. LXII.

SONG OF THE EMIGRANTS IN BERMUDA.

BERMUDAS or Somers' Islands, British possessions in Mid-Atlantic, were so named respectively from Juan Bermudez, a Spaniard who first sighted them in 1515, and from Sir George Somers, an Englishman whose shipwreck here in 1609 was the immediate occasion of their being colonized from Virginia in 1611. Another accession of inhabitants was gained during the Civil Wars in the reign of Charles I., many having sought here a refuge from the troubles of that time ; it is to this that Marvell alludes. Some have endeavoured to identify the islands with the scene of Shakespeare's *Tempest* ; Berkeley also chose them in 1726 as the seat of a projected missionary establishment. The poet's description of the scenery and products of the islands is largely based on fact (obtained from Oxenbridge), but his chief concern is merely to give their beauty and fertility unstinted praise. In Chambers's *Encyclopaedia* we read : "The soil is poor in quality, and not more than a fourth is cultivable at all ; but there being no winter frosts, crops can be prepared for March, April, May, or June, and the large quantities of early potatoes, onions, tomatoes, and other garden vegetables, which in these months fetch high prices at the New York markets, enable the Bermudians to live comfortably on the income of their comparatively small portions of ground."

In the *Treasury of Sacred Song* Palgrave says regarding the poem under notice : "These emigrants are apparently supposed to be flying westward beyond the reach of Laud's ecclesiastical administration. But Marvell, at least in youth, held so equable an attitude between the contentions of his day, remaining, indeed, a lover of the monarchy at heart, that the motive of the poem was probably only chosen to gratify his intense feeling for natural scenery and imaginative hyperbole by this lovely picture." We may note how this feeling again reveals itself in the political poem celebrating the victory obtained by Blake over the Spaniards at Teneriffe in 1657 ; this is his picture of the island :

"For lest some gloominess might stain her sky,
Trees there the duty of the clouds supply :
O noble trust which heaven in this isle pours,
Fertile to be, yet never need the showers !
A happy people, which at once do gain
The benefits, without the ills, of rain !

Both health and profit fate cannot deny,
 Where still the earth is moist, the air still dry;
 The jarring elements no discord know,
 Fuel and rain together kindly grow;
 And coolness there with heat does never fight,
 This only rules by day and that by night."

Marvell was a firm friend of Protestant freedom and enlightened toleration. He was the true friend of Milton, with whom he was associated in the Latin Secretaryship, and his fine lines, beginning "When I beheld the poet blind and old," are well known. And to great learning, brilliant wit, and high personal charm he "joined the rarest quality of that evil time, a robust and intrepid rectitude."

2. *ocean's bosom* : comp. *Comus*, 21, "Sea-girt isles That, like to rich and various gems, inlay the unadorned *bosom of the deep*."

unespied, unseen and unwatched : the islands are not only remote, but also beyond the ken of the spies ("espial," 1 *Hen. VI.* 4. 3) of the religious oppressor. Spenser has "rocks and caves long unespied"; see also Dryden's *Aeneid*, ix. 783.

3. *row'd*, used intransitively. The transition to this use of the verb is through the reflective form : comp. *Par. Lost*, viii. 438, "The swan ... rows her state with oary feet."

4. *listening* : comp. *Par. Lost*, viii. 563, and *Hymn Nat.* 64, "the winds with wonder *whist*."

5. *His praise That*, i.e. the praise of Him that : see note, *L'Alleg.* 124.

7. *sea monsters* : see *Job.* xli; *Lyc.* 158, "the bottom of the monstrous world"; *Par. Lost*, i. 462, etc.

wracks. 'Wrack' (A. S. *wrecan*), to drive, cast forth; hence to destroy or ruin. *Wrack*, *wreck*, and *rack* ('To go to rack and ruin') are radically the same. Comp. *Par. Lost*, xi. 821, "universal *wrack*"; Drayton's *Poly.*, Song 11, "*wrackful* tempests"; also *Tempest*, i. 2. 26.

12. *prelate's rage* : see introductory note above.

14. *enamels*, beautifies : probably used here in the strict sense in which Milton uses it, 'to enamel' being literally 'to make bright.' *Enamel* is 'a molten or glass-like coating' (Fr. *amel*) : the sense of variegation or diversity is a secondary one : see *Lyc.* 139, note.

15. *sends ... in care* : comp. *Exodus*, xvi. 11.

17. *hangs ... does close*. The different forms of the verb are due to the requirements of the verse : contrast this with *Il Pens.* 46, No. xxxii., l. 13, and notes there.

18. *golden lamps*, etc. This admirably expresses the appearance of the ripe fruit glowing against its background of dark

green foliage. It must be remembered that Marvell had made 'the grand tour' of his day, visiting France, Italy, Spain, etc.

19. **pomegranates**: the allusion is to the hard translucent seeds of the pomegranate (Lat. *pomum granatum*, the apple filled with seeds).

20. **Ormus**: comp. *Par. Lost*, ii. 2, "the wealth of *Ormus* and of *Ind*." Ormus is properly *Hurmuz*, a famous maritime city and minor kingdom near the mouth of the Persian Gulf. There are pearl fisheries near it, and the town was also a mart for diamonds. This passage has a bearing on the discussion whether, by the wealth of Ormus, Milton means pearls or diamonds.

23. **apples, pine-apples**: a fine example (says Palgrave) of Marvell's imaginative hyperbole. The pine-apple plant bears only a single fruit. The word *apple* has from the earliest period been used with great latitude in naming fruits, e.g. Aelfric, *Numb*. xi. 5, "cucumbers thaet sind eorth-aeppla"; 'Apple Punic,' obsolete name of the pomegranate; 'oak-apple,' etc.

25. **cedars**. The principal kind of tree in the islands is the so-called "Bermudas cedar," really a kind of juniper, which Marvell here erroneously identifies with the cedar of Lebanon.

28. **Proclaim the ambergris**, i.e. reveal, throw up on the shore. Ambergris is the name of a valuable odoriferous substance, of ashy colour, found floating in tropical seas. Originally called *amber*, the extended name *ambergris* (Fr. *ambre-gris*, gray amber) was applied to it in order to distinguish it from the fossil resin now called *amber*. In *Par. Reg.* ii. 344, Milton calls it "Gris amber"; comp. Drayton, *Poly.* xx. 337, "Their lips they sweetened had with costly *amber-grease*": this corruption and others (e.g. *amber-greece*, *greece of amber*, *amber de grece*) are due to an attempt to explain the adjective *gris*, whose meaning had been forgotten.

29. **rather, sooner**: we would *sooner* boast of the Gospel pearl than of the costly *ambergris*. On *rathe* = soon, early, see *Lyc.* 142, note; and comp. *In Mem.* cx.

30. **Gospel's pearl**: comp. "the pearl of great price" (*Matt.* xiii. 46). Notice this use of the explanatory genitive; 'the pearl' and 'Gospel' are in apposition: comp. "body's vest," No. LVIII., l. 51.

31. **rocks ... A temple**. Kingsley in his *Essays* says: "The original idea of a Christian Church was that of a grot—a cave." This is a historic fact.

34. **Heaven's vault**, the "bowed welkin" of *Comus*, 1015; the "vaulted arch" of *Cymb.* i. 6, and the *coeli convexa* of Virgil. A 'vault' is strictly an arched roof, hence a *chamber* with an arched roof.

35. Which, and it (i.e. our voice).

36. Mexique bay, the Gulf of Mexico, S. W. of the Bermudas.

39. chime ... time. The resemblance in expression and cadence between these closing lines and Moore's Canadian Boat-song is obvious :

“ Faintly as tolls the evening chime
Our voices keep tune and our oars keep time.”

No. LXIII.

AT A SOLEMN MUSIC.

THIS ode was probably written by Milton before he left Cambridge.

1. Sirens : see note, No. xvii., l. 16. The spelling *syren* is incorrect : similar misspellings are seen in *sylvan* from Lat. *silva*, *tyro* from Lat. *tiro*, *style* from Lat. *stilus*.

pledges : see note, *Lyc.* 107, and comp. No LV., l. 1.

2. Sphere-born : see note, *Hymn Nat.* l. 125, and compare *Arcades*, 61 :

“ In deep of night, when drowsiness
Hath locked up mortal sense, then listen I
To the celestial Sirens' harmony,
That sit upon the nine infolded spheres,
And sing to those that hold the vital shears.”

The allusion is to the Pythagorean notion of the music or harmony of the spheres, called by Tennyson, in *Parnassus*, “the great sphere-music of stars and constellations”; comp. *M. of V.* v. 60-65 ; *Twelfth Night*, III. l. 121 ; *Comus*, 977 ; *Lyc.* 180.

Voice and Verse : comp. *Par. Lost*, II. 556, “For eloquence the soul, song charms the sense.”

3. Wed, etc. : comp. *L'Alleg.* 137 and note, “soft Lydian airs Married to immortal verse.” On the power of music comp. *L'Alleg.* 135-150, *Il Pens.* 161-166.

5. high-raised phantasy. Here ‘phantasy’ is used in the wide sense of *Imagination*, and the effect of the music upon the exalted imagination is to “bring all Heaven before our eyes.”

6. concent, harmony, Lat. *concentus*. This is to be distinguished from *consent*, i.e. agreement, used in *Il Pens.* 95 ; see note there.

7. sapphire-colour'd : comp. the account of “the empyreal Heaven” in *Par. Lost*, II. 1049, “With opal towers and battlements adorned Of living sapphire” ; also *Par. Lost*, VI. 758.

10. *Seraphim*. The word is from Hebrew *seraph*, to burn; hence the epithets 'bright,' 'burning,' and 'fiery' (*Par. Lost*, II. 512). Milton is fond of these explanatory epithets: comp. *Par. Lost*, II. 577-583, and *Hymn Nat.* 113, note.

12. *Cherubic*: see note, *Hymn Nat.* 112. Milton used this epithet six times in his poems, and habitually distinguishes *cherubs* from *seraphs*: see *Par. Lost*, I. 324; VII. 198.

quires: see note, *Il Pens.* 162.

18. *noise*: see notes, *Il Pens.* 61, *Hymn Nat.* 97. In our sinful state we cannot 'answer' to the heavenly music, "which none can hear Of human mould with gross unpurged ear."

19. *disproportion'd*, ugly, deformed: see the description of Sin in the allegory of Sin and Death, *Par. Lost*, II.

20. *chime*, harmony: compare *Hymn Nat.* 128, note, and *Comus*, 1021. *Chime* is from Lat. *cymbalum*.

22. *motion*: comp. *Arc.* 71, "And the low world in measured motion draw After the heavenly tune."

23. *diapason*: see note, No. II., l. 15, "the diapason closing full in Man."

27. *consort*, harmony: see note, *Hymn Nat.* 132.

NO. LXIV.

NOX NOCTI INDICAT SCIENTIAM.

For the title see *Psalms*, xix.: "The heavens declare the glory of God; and the firmament sheweth his handiwork. Day unto day uttereth speech, and night unto night sheweth knowledge."

Habington (1605-1654) has himself, in his preface to *Castara*, supplied an estimate of his poetical abilities: "If not too indulgent to what is my own, I think even these verses will have that proportion in the world's opinion that heaven hath already allotted me in fortune: not too high as to be wondered at, nor so low as to be contemned." His *Castara* is a collection of lyrical pieces in praise of his wife, Lucy Herbert. He dwells constantly upon the purity of his *Castara*, and of his muse.

4. *Ethiop bride*. For the allusion, comp. *Il Pens.* 19, "that starred Ethiop queen," and note.

7. *Almighty's mysteries*: comp. *Il Pens.* 87-92.

9. *firmament*, etc. Comp. Addison's well-known *Ode*:

"The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim.

The unwearied sun, from day to day,
Does his Creator's power display :
*And publishes to every land
The work of an Almighty hand."*

11. **silent ... eloquent.** Again, comp. Addison's *Ode* :

"What though, *in solemn silence*, all
Move round the dark terrestrial ball?
What though *no real voice, nor sound*,
Amidst their radiant orbs be found?
In Reason's ear they all rejoice,
And utter forth a glorious voice ;
For ever singing as they shine,
' The hand that made us is divine.'"

15. **so small ... But**, etc. : 'no star is so insignificant *that we shall not discern*,' etc. See note, No. LV. 3, and Abbott, § 121.

character, mark : the metaphor is maintained, the skies being a book and even the smallest star a significant mark or letter of that book (Gk. *χαρακτήρ*, an engraved or stamped mark) : comp. the phrase, 'printed characters,' and *Comus*, 530, "reason's mintage *charactered* in the face."

21. **the Conqueror** : comp. Nos. VI., VII., VIII. in this collection, and cxcxiii., Bk. iv.

26. **some nation**, etc., *i.e.* 'some nation, as yet undiscovered, may issue forth.'

28. **sway**, hold sway, bear rule.

35. **as**, etc. ; like yourselves, as you do.

38. **seeming mute** : comp. note, l. 11.

39. **fallacy, vanity** : comp. "fallacious hope," *Par. Lost*, n. 568. 'To confute (*i.e.* to prove fallacious) the fallacy of our desires' seems tautological, but the phrase 'fallacy of our desires' = vain desires.

41. **watch'd** : comp. *Hymn Nat.* 21, "And all the spangled host *keep watch* in squadrons bright" ; also ll. 117-124.

44. **nothing permanent**. In this poem the permanence of the stars teaches man his own transitoriness ; in Taylor's *Teaching from the Stars* the opposite lesson is put into the mouth of the stars :

"When some thousand years at most,
All their little time have spent,
One by one our sparkling host,
Shall forsake the firmament.
*We shall from our glory fall ;
You must live beyond us all."*

No. LXV.

HYMN TO DARKNESS.

THIS is characterized by Mr. Palgrave as a "lyric of a strange, fanciful, yet solemn beauty—Cowley's style intensified by the mysticism of Henry More." Like Cowley, Norris adopted the Pindaric form of ode in somewhat extreme form, and it is significant that it is in Cowley's *Hymn to Light* that his poetical genius reaches its zenith. To that hymn Thomas Yalden (1671-1736) wrote a counterpart, entitled *Hymn to Darkness*, which may be read alongside of Norris's hymn on the same subject. Norris (1657-1711) was a theologian and a student of Platonism, a man of amiable, pure, and affectionate character. His works are voluminous, the most important being an "Essay towards the Theory of an Ideal and Intelligible World"; his *Miscellanies*, published 1687, includes poems characteristic of his religious views; in one of them occurs the phrase, "angel's visits, short and bright," which may have suggested similar expressions in Blair's *Grave* and Campbell's *Pleasures of Hope*. He became rector of Bemerton, near Salisbury, in 1692.

The thought in this poem, that light arises out of darkness, should be contrasted with that in Blanco White's splendid sonnet *To Night*: "Who could have thought such darkness lay concealed Within thy beams, O Sun!"

1. **venerable**: see notes, ll. 4, 5.

2. **Muse ... sing**: Comp. *Par. Lost*, iii. 17, "With other notes than to the Orphéan lyre I sing of Chaos and Eternal Night." On the transitive use of 'sing' (=celebrate) see *L'Alleg.* 17, note.

3. **universal womb**: comp. *Par. Lost*, ii. 911, "This wild Abyss, the womb of Nature"; *Comus*, 130, "The dragon womb Of Stygian darkness spots her thickest gloom"; *Par. Lost*, v. 180, "Ye elements, the eldest Birth of Nature's womb"; *Par. Lost*, ii. 150, "the wide womb of uncreated Night."

4. **All things ... did come**. Comp. *Par. Lost*, ii. 894, "eldest Night and Chaos"; *id.* 962, "sable-vested Night, eldest of things." In the ancient cosmogonies Chaos was the first principle of all things, and the poets represent Night and Chaos as exercising dominion from the beginning. Thus Orpheus, in the beginning of his hymn to Night, addresses her as the mother of the gods and men and the origin of all things. Hesiod says that out of Chaos came Erebus and Night, and of these again were born the Sky and the Day (Light). In *Par. Lost*, iii. 1, Light is the "offspring of Heaven's first-born," and in *Par. Lost*, vii. 244, "first of things"; so, in *Du Bartas*, light is "God's eldest daughter": comp. *Genesis*, i.

7. **essence**: in *Par. Lost*, vii. 243, Light is “quintessence pure.”

8. **like the light of God**, etc. This is plainly an echo of Milton in his apostrophe to Light, *Par. Lost*, iii. 1-18, “since God is Light, and never but in unapproachèd light Dwelt from eternity”: comp. *ibid.* 375,

“thee, Author of all being,
Fountain of light, thyself invisible
Amidst the glorious brightness where thou sittest
Throned inaccessible.”

9. **great Love**: comp. Spenser’s *Hymn of Heavenly Love*, 22, and *Ode on St. Cecilia’s Day*, ll. 1-15, notes.

10. **theatre**: comp. Spenser’s *Sonnet*, liv., “Of this world’s theatre in which we stay.”

11. **folding circles ... tuned**: comp. *In Mem.* xvii., “circles of the bounding sky”; and *Ode on St. Cecilia’s Day*, Grand Chorus, and ll. 1-15, notes.

13. **morning Stars**: the allusion is to *Job*, xxxviii. 4-11; comp. *Hymn Nat.* 119.

14. **council**: see *Hymn Nat.* 10: also *Par. Lost*, vii. 516, where God declares His pleasure to create another world and a new race, and the Son marks out in Chaos the boundaries of this creation.

16. **unquestion’d**: see note, No. XLIII., l. 1, on the form and sense of such epithets.

monarch ... empty space. Comp. *Comus*, 250, “empty-vaulted Night”; 957, “Night sits monarch yet in the mid-sky.” In *Par. Lost*, ii., Chaos is represented as the monarch, or rather the *Anarch* (l. 988) of empty space, and Night is “the consort of his reign.”

17. **native, original**: comp. *Par. Lost*, i. 634, “repossess their native seat”; ii., “we ascend up to our native seat”; iii. 604, “native form”; *L’Alleg.* 134, “native wood-notes wild” (*Lat. nativus*).

19. **awful**; used objectively=awe-inspiring: see note, *Hymn Nat.* 59.

23. **fear and sorrow flee**: comp. Shelley’s *To Night*, “touching all things with thine opiate wand.” The thought here should be contrasted with that in Cowley’s *Hymn to Light*. Refer also to Ovid’s *Meta.* viii. 81, *Curarum maxima nutrix, Nox*.

24. **find rest**. The poetical references to the blessedness of nightly rest are endless: comp. in the *Golden Treasury*, Nos. xl., xli., clxxxi., cccxxii., cccxiv. The fourth stanza of the poem has not been given here: it begins “Though light and glory be the Almighty’s throne, Darkness is his pavilion.”

No. LXVI.

A VISION.

VAUGHAN'S Platonic mysticism is well exemplified in this stanza, which opens his poem called *The World*. "The mystic element is finely interfused through the thoughts of Vaughan; indeed, it is the element in which his mind naturally expands itself and seems most at home. This is the solemn background against which Vaughan sees all the transitory ongoings of man. The mystery of the universe by which he is encompassed haunts him; he longs to penetrate to the heart of it."

2. **a great ring.** Comp. Shelley's well-known lines,

"Life, like a dome of many-coloured glass,
Stains the white radiance of eternity."

5. **driven by, etc. :** i.e. Time is due to, and measured by, the revolutions of the spheres. For the Platonic notion, see *Hymn Nat.* 125, note. Comp. Herrick's *Eternity* :

"O years ! and age ! farewell :
Behold I go,
Where I do know
Infinity to dwell,
And these mine eyes shall see
All times, how they
Are lost i' the sea
Of vast eternity :—
Where never moon shall sway
The stars ; but she,
And night, shall be
Drowned in one endless day."

No. LXVII.

ALEXANDER'S FEAST, OR, THE POWER OF MUSIC.

ON the occasion of this poem, usually entitled "A Song in Honour of St. Cecilia's Day, 1697," see the notes on No. II. in this book, which was the corresponding ode for the year 1687.

1. 'Twas, etc. : 'it was at the royal feast given by Alexander in celebration of his conquest of Persia that,' etc.

for Persia won, for the winning of Persia; participial construction, common in Latin: comp. note, No. XLVII., l. 19.

2. Philip's warlike son. Alexander the Great, son of Philip II. of Macedon, was born B.C. 356. In 334 he set out on his great

expedition against Persia, and in 333 defeated Darius in Asia Minor. He then subdued Phoenicia, Tyre, and Egypt, after which he again met and overthrew Darius in the great battle of Arbela (Erbil), October, 331. From Arbela he marched to Babylon, Susa, and Persepolis, all of which surrendered to him.

3. **awful, awe-inspiring**: used objectively; see notes *Hymn Nat.* 57, and No. LXV., l. 19.

state: the use of 'state' here points back to its older sense of 'seat of honour': comp. *Par. Lost*, ii. 1, "High on a throne of royal *state*"; Jonson's *Hymenaei*, "And see where Juno ... Displays her glittering *state and chair*"; see also Trench, *Select Glossary*.

4. **sate**: the O. E. past was *saet*.

6. **peers**: comp. *Par. Lost*, i. 39; ii. 445, etc.

7. **myrtles**: see note, *Lyc.* 2, and comp. Horace, *Od.* i. 38.

9. **Thais** (pron. *Thā-īs*), an Athenian woman of great wit and beauty, who accompanied Alexander on his expedition into Asia (see *Classical Dict.*).

11. **flower, prime**: comp. *Rom. and Jul.* ii. 5, "*flower of courtesy*"; "*flower of the nation.*"

13. **None ... deserves**. 'None' is here used as a singular, though in such sentences the plural verb would more generally be used. *None* is radically singular, being = *not one*, and used in Old English before vowels or aspirates. We find *none* as a plural as early as Chaucer, "*noon holy men*" (*Prol.* 178).

16. **Timotheus**: a distinguished flute-player of Thebes, flourished under Alexander the Great, on whom his music made so powerful an impression that once in the midst of a performance by Timotheus of an Orthian Nome to Athena, Alexander started from his seat and seized his arms (*Smith's Class. Dict.*). He is not to be confounded with that Timotheus (B.C. 446-357) who introduced the eleven-stringed lyre and in many other ways developed the artificial forms of musical expression. Pope compares Dryden himself to Timotheus.

17. **tuneful quire**: see No. II. l. 6, and note, *Il Pens.* 162.

21. **began from Jove**; the song opened with allusion to the parentage of Alexander, fabled in order to flatter him. It was pretended that his father was Jupiter Ammon or the Libyan Jove (see *Par. Lost*, iv. 277), who appeared to Olympias, the wife of Philip and mother of Alexander, in the form of a serpent. A similar descent was fabled for Scipio Africanus, who was said to have owed his birth to Jupiter Capitolinus. Milton alludes to these fables in *Par. Lost*, ix. 494-510, with reference to Satan's appearance to Eve in the form of a serpent.

22. **blissful seats** : comp. the language of *Comus*, 1-4. 'Seats' is plural either because honorific or in the sense in which the Lat. plur. *sedes* is sometimes used.

23. **power**. Comp. Jonson's *Hue and Cry after Cupid*, in allusion to the power of love :

"At his sight the sun hath turned,
Neptune in the waters burned,
Hell hath felt a greater heat ;
Jove himself forsook his seat."

24. **belied** : common in Dryden in the sense of 'to counterfeit.' *To belie* is 'to tell lies about,' hence 'to calumniate' (*Hen. IV. i. 1. 3*) ; there is then a transition to the meanings 'to contradict' (*Rich. II. ii. 2. 77*) and 'to counterfeit.'

25. **Sublime**, aloft (Lat. *sublimis*) : comp. Tennyson's *Dream of Fair Women*, 141 :

"With whom I rode *sublime*,
On Fortune's neck : we sat as God by God :
The Nilus would have risen before his time,
And flooded at our nod."

See also *Par. Lost*, ii. 528.

radiant spires, glittering coils (Lat. *spira*, applied by Virgil to the coils of a serpent ; hence *spiral*). The poet's meaning will be better understood from Milton's account of the position of the serpent when approaching Eve (*Par. Lost*, ix. 496) ; the erected head seemed to ride upon the coiled body.

26. **Olympia** : see note, l. 21. Olympias, Alexander's mother, was married to Philip B.C. 359, and died B.C. 316.

29. **stamp'd**, etc. : comp. *Cymb.* ii. 5. 5. Perhaps there is a play upon the word, as applicable to a coin and a king. 'Sovereign' : Dryden wrote *sov'raign* ; so it is in *Hamlet*, ii. 2. 27 (1st Fol.) ; up to about 1570 the intensive *g* is not found, M.E. being *soverain* (Lat. *superanum*).

31. **present deity** : comp. Horace, *Od.* iii. 5. 2, *praesens Divus habebitur Augustus* ('Augustus will be considered a present deity').

32. **rebound**, made to rebound, *i.e.* re-echo the words. This causal use of the verb is found in Dryden's trans. of Virgil's *Eclogues*, vi. 19, "the vales his voice *rebound* And carry to the skies the sacred sound."

33. **ravish'd** : comp. *Comus*, 144, "such divine enchanting ravishment," and *Il. Pens.* 40, note ; see also *Song of Sol.* iv. 9.

35. **Assumes the god**, affects a divine character. Comp. *Hen. V.*, *Prol.* 6, "Then should the warlike Harry ... *assume the port of Mars.*"

36. **Affects to nod.** Comp. Dryden's Translation of Homer's *Il.* i. 517 *et. seq.*

“On the faith of Jove rely,

When, *nodding* to thy suit, he bows the sky”;

also Virg. *Aen.* x. 115, and the note given on line 25, above. The Latin *numen*=a nod, hence a command, hence the divine will, and finally (by metonymy) a divinity.

38. **sung**, celebrated : see note, *Lycidas*, 102.

39. **Bacchus** : comp. Horace, *Ode to Bacchus*, iii. 25, and *Ant. and Cleo.* ii. 7.

40. **jolly**, festive. In Chaucer, Spenser, and others, ‘jolly’ is used in the sense of the French *joli*, pleasing, pretty ; in modern English it means merry, and implies boisterous mirth. Dryden here uses it in its radical sense, the word originally referring to such festivities as those of Christmas and Yule. In Horace Bacchus is *jocosus* and *inverecundus*.

42. **purple** : see note, *Lyc.* 41. 141

43. **honest**, handsome, goodly. The Latin *honestus* is thus applied to men and things in respect of their appearance, as well as in the more general sense of ‘honourable,’ see note on xxvii., l. 6. See Jamieson's *Scottish Dict.* on the use of this word both in Scottish and in classical senses.

44. **hautboys**. The hautboy or oboe is a *high*-toned instrument (hence the name).

46. **did first ordain**. Comp. *Comus*, 46,

“Bacchus, that first from out the purple grape,
Crushed the sweet poison of misused wine.”

The epithet ‘drinking’ applies to ‘joys.’

54. **slew the slain** : a cognate object. There is no prolepsis here as in *S. A.* 439, “Who slew'st them many a slain.” Comp. *Hor. Od.* iii. 3. 65.

55. **The master**, *i.e.* Timotheus.

56. **His**, *i.e.* Alexander's : in l. 57, ‘he’=Alexander ; in 58, ‘his hand’ is the musician's and ‘his pride’ Alexander's.

ardent, lit. burning, gleaming with martial fire : comp. Pope's *Iliad*, iii. 525, “From rank to rank she darts her *ardent* eyes” ; this literal sense is now almost obsolete except in the phrase ‘ardent spirits.’

58. **Changed his hand**. Comp. Herrick's *To Music* (*G. T.* edition, p. 161) :

“Begin to charm, and as thou strok'st mine ears
With thine enchantment, melt me into tears.
Then let thy active hand scud o'er thy lyre,
And make my spirits frantic with the fire ;

That done, sink down into a silvery strain,
And make me smooth as balm and oil again."

59. **Muse**, subject that inspires the Muse: comp. *Lyc.* 19, note.

61. **Darius**: Darius III., the last king of Persia, B.C. 336-331, murdered in the deserts of Parthia by Bessus, satrap of Bactria, and his associates, in 330.

65. **weltering**: comp. *Lyc.* 13, and *Hymn Nat.* 124, note; also Shelley's poem *Written in the Euganean Hills*.

67. **those**: relative omitted.

68. **exposed**, left to chance: comp. 'to *expose* a child' (Lat. *expono*).

69. **not a friend**: a stronger negative than 'no friend': 'a' is here the numeral *one* (see note to *L'Alleg.* 14).

71. **Revolving**, considering. The Lat. *revolvere* is used transitively in the sense of 'to brood over,' 'to reflect upon': comp. *Cymb.* iii. 3, "You may *revolve* what tales I told you."

73. **stole**. Comp. the phrase 'to steal a glance.'

76. **love was in the next degree**. Comp. *Twelfth Night*, iii. 1, "I *pity* you." "That's a *degree* to *love*." This thought is frequent in the poets: comp. B. and F.'s *Sp. Curate*, v. 1, "Pity, some say, is the parent of future love"; but see also Cotton, *Love's Triumph*, 5, "And some say pity is the child of love," and *Two Gent.* iv. 4. 101, "Because I love him, I must pity him."

79. **Lydian**: see note, *L'Alleg.* 136.

82. **an empty bubble**. Comp. *As You Like It*, ii. 5, "Seeking the *bubble* reputation in the cannon's mouth"; 1 *Hen. IV.* v. 1, "What is honour? a word," etc.; and *Hor. Od.* v. 5, "*inanae purpuræ decus*." With "toil and trouble," comp. *Macb.* iv. 1. 20.

85. **worth thy winning**, worthy of being won by thee. This use of 'worth' apparently resembles that of Lat. *dignus* with the ablative, the substantive denoting the extent or manner of the worth or value, e.g. 'worth ten pounds,' 'worth nothing,' 'worth preserving'; "worth ambition" (*Par. Lost.* i. 262), "worth the shame" (*King Lear*, ii. 4), "worthy thy sight" (*Par. Lost.* v. 308). When the derived form 'worthy' is used, it is generally followed by 'of,' but in Shakespeare we find "worthy love" (*King John*, ii. 2), "worthy death" (*Cor.* iii. 1, 299), and in Dryden's *Aurungezebe*, "Be worthy me, as I am worthy you." On the frequent omission of the preposition after verbs and adjectives that imply value, worth, etc., see Abbott, § 198a. In A.S. the word governed by 'worth' was inflected, and the disuse of the inflection has obscured the relation of 'worth' to the following substantive.

88. **good.** Compare the Scriptural use of the word, 1 *Chron.* xxix. 3. With the sentiment of the line comp. *Comus*, 720-724, and Horace, *Od.* iii. 8.

thee : see Abbott, § 220.

89. **The many.** Spenser has "the rascal *many*" (*F. Q.* i. 12. 9, v. 11. 59) ; and see Shakespeare, 2 *Hen. IV.* i. 3, etc. ; also comp. the Gk. *οἱ πολλοί*.

92. **the fair...care** : comp. No. XLVII., ll. 1-4. This use of 'fair' in reference to one individual = fair one, is less common than that in reference to a class, as in l. 15. Comp. *As You Like It*, iii. 2, "the *fair* of Rosalind."

95. **sigh'd** : comp. Horace, *Od.* v. 11.

96. **at once**, simultaneously.

97. **vanquish'd victor** : comp. "the victor-victim" of No. VIII., l. 20.

98. **again.** The poet now illustrates a new mood or mode.

strain : see note *Il Pens.* 174, and contrast the modes of music described in *L'Alleg.* and *Il Pens.*

100. **bands of sleep.** Comp. Pope's *Odyssey*, xx. 68, "the downy bands of sleep" : also such figures as "bands of sin" (Hampole's *Pr. of Cons.* 3207), "fetters of prejudice," "ties of routine," etc.

104. **As, as if** : comp. Tennyson's *Enid*, 210, "Caught at the hilt, *as* to abolish him." This use is common in abbreviated subordinate clauses.

105. **amazed, bewildered** : comp. No. LVIII., l. 1.

107. **Furies**, the avenging deities, called by the Greeks Eumenides or Erinyes ; in Aeschylus they are ancient divinities dwelling in Tartarus, having serpents twined in their hair and blood dripping from their eyes.

110. **sparkles** : comp. *Comus*, 80.

111. Another scene is here called up.

112. **Each a torch**, etc. The omission of the preposition (*e.g.* *with*) in adverbial clauses of circumstance is well illustrated in Abbott, § 202.

114. **unburied.** Among the ancients an unburned or unburied body was held to be disgraced, and the spirit was unhappy until a kindly stranger at least threw a few handfuls of earth on the corpse.

117. **crew** : see note *L'Alleg.* 38, and for another instance of a favourable use of the word comp. Lyly's *Euphues*, "a *crew* of gentlemen." Milton uses the word contemptuously in nearly every case, but Shakespeare has it both in good and bad senses :

see *M. N. D.* iii. 2. 9, *Rich. III.* iv. 5. 12, "valiant crew," the very phrase here used by Dryden.

120. **hostile** : perhaps merely in the sense which the Latin word sometimes has = 'belonging to the enemy.'

122. **flambeau** : post-Restoration English for 'torch.'

125. **another Helen**. In allusion to the fact that the abduction of Helen led to the siege of Troy, and that Alexander is said to have set fire to Persepolis at the instigation of Thais : comp. *Hor. Od.* iii. 3.

128. **organs** : see note, No. II., l. 44.

129. **to** : see *Lyc.* 13.

131. **Could** : Dryden wrote cou'd ; the *l* in this word is due to the influence of *should* and *would*.

132. **Cecilia** : see notes on No. II.

134. **enthusiast** : a word of Crashaw's in *Musick's Duel* :

"Her little soul is ravished and so poured
Into loose ecstasies, that she is placed
Above herself, Musick's *enthusiast*."

135. **narrow bounds**, *i.e.* of musical expression. She "added length to solemn sounds," for the organ, having a wind-reservoir, can give a sustained note of which a stringed instrument is incapable. Pope has evidently adopted this notion in his *Ode for St. Cecilia's Day* :

"While in more *lengthened* notes, and slow,
The deep majestic *solemn organs* blow."

137. **mother-wit ... arts** : similarly opposed to each other by Spenser in *Mother Hubbard's Tale*, l. 1136,

"For whatsoever mother-wit or arte
Could worke, he put in prooffe."

The word 'Nature's' seems to be tautological.

139. **both** ; Timotheus and St. Cecilia.

140. **raised a mortal** : see l. 31.

141. **angel** : see notes on No. II.



NOTES TO BOOK III.

BY

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ABBREVIATIONS.

A.S.=Anglo-Saxon, A.V.=Authorised Version of Bible, adj.=adjective, cp.=compare, Fr.=French, Ger.=German, Lat.=Latin, l.=line, N.E.D.=New English Dictionary (Oxford), O.E.=Old English, O.F.=Old French, S.=Scottish, trans.=translated by. Notes borrowed from Mr. F. T. Palgrave are enclosed in inverted commas and followed by his initials (F. T. P.). Gray's notes to his own poems are given within inverted commas and followed by his initial (G.). Poems in Book III. are referred to by their number in this volume, thus—No. 26; poems in other Books of the *Golden Treasury* are referred to by their number in the complete edition of 1891 and subsequent reprints, preceded by the letters *G. T.*

1. *Now the golden morn aloft*

AN unfinished Ode, published after Gray's death by his friend Mason, to whom the title is probably due. It seems to have been written in 1754. Besides the complete stanzas given here Gray left the first quatrain of two other stanzas, and a few other lines or fragments of lines. The additional stanzas given in some printed versions of the poem are these fragments of Gray's work presumptuously completed by Mason.

To appreciate fully this ode we must bear in mind the aim of eighteenth century poetry—perfection of form. 'A poem was no longer to be a story told with picturesque imagery, but was to be a composition in symmetry and keeping. 'A thought or a feeling was not to be blurted out in the first words that came, but was to be matured by reflection, and reduced to its simplest expression. Condensation, terseness, neatness, finish, had to be studied" (Pattison on Pope). It is Gray's merit that while he seeks and attains perfection of form, he seldom sacrifices truth and naturalness. And, though he is full of reminiscences of other poets, he does not take his ideas of external Nature from books. He has a keen and unaffected delight in open-air sights and sounds; and these sights and sounds are all the dearer to him because other poets have written of them before. Books perform their right function for him: instead of interposing a barrier between him and Nature, they help him to see Nature and rejoice in her beauty.

Metre.—A simple and beautiful variation of the octosyllabic iambic couplet. The last four lines of each stanza consist of two regular couplets. But in the first four lines of each stanza the rhymes alternate—*a b a b*. Further, in the first two lines a single long syllable is substituted for the first foot: the effect is to give a trochaic rhythm instead of an iambic to these lines. The third line is of full length—four iambic feet—but the

fourth line is shortened to three feet: the effect of this is to check the somewhat rapid movement of the verse, and give a momentary pause for reflection.

1. **golden**, 'glancing like gold,' 'brilliant.' This is probably the meaning in Shakespeare's *Cymbeline*, iv. ii. 262, "*Golden lads and girls all must, As chimney-sweepers, come to dust.*" The word is often used by the poets in the sense of 'precious,' 'delightful': cp. Keats (*G. T.*, cclix.), "*Tales and golden histories Of heaven and its mysteries.*"

2. **dew-bespangled**. Milton has 'dew-besprent,' *Comus*, 542.

3. **vermeil**, vermilion, bright red. *Vermeil* is a French word used by Spenser and Milton. It is derived ultimately from Lat. *vermis*, a worm, the cochineal insect from which scarlet dye was obtained. Cp. Milton, *Comus*, 752, "What needs a vermeil-tinctured lip for that?"

8. Gray writes to Wharton, August 26, 1766, describing the road to Canterbury, "It was indeed owing to the bad weather that the whole scene was dress'd in the tender emerald-green which one usually sees only for a fortnight in the opening of spring" (Tovey).

10. Cp. *Lucretius*, i. 260, *Nova proles Artubus infirmis teneras lasciva per herbas Ludit*, "A new brood with feeble limbs frisks and gambols over the tender grass."

13-16. Cp. the beautiful poems of Wordsworth and Shelley, *G. T.*, cclxxxvi. ("Ethereal minstrel") and cclxxxvii. ("Hail to thee, blithe Spirit").

16. **liquid light**. Milton had used this phrase, *Paradise Lost*, vii. 362; *Lucretius* has *liquidus fons luminis*, v. 28.

17. **sullen year**, gloomy season.

23. Shelley, in his *Skylark Ode* draws a similar contrast between man and the lower animals (*G. T.*, cclxxxvii.):

"We look before and after,
And pine for what is not."

Cp. also Shakespeare, *Hamlet*, iv. 4, 37, "He that made us of such large discourse, Looking before and after."

25. This stanza illustrates a defect that has often been censured by Gray's critics—his tendency to half-personify abstractions. Whether we are to think of 'Misfortune,' 'Reflection,' and the rest as personages or qualities seems to depend almost entirely on the use or omission of capital letters. In the Middle Ages abstract qualities were frequently thought of as living characters, being so represented, for example, in Morality Plays. In Spenser's *Faery Queen* the personification is still real. The 'ghostly Shapes' whom Wordsworth imagines

to meet under the Borrowdale yew-trees—"Fear and trembling Hope, Silence and Foresight, Death the Skeleton and Time the Shadow"—are also real creatures, like the group of figures in the entrance to Virgil's *Inferno* (*Aeneid*, vi. 273-281). But in Gray the personification is only an unreal survival of an old poetic custom.

30. *lour*, frown. Cp. 'lowering,' A.V. of *Matthew*, xvi. 3.

32. *Gilds*. 'Hope' is the subject, 'shades' the object of this verb.

33. *Still*, always.

38. *Chastised*, i.e. because they are chastised (or, in modern English, chastened). *Sabler*, darker—a favourite word with Milton in this sense: cp. *Il Penseroso*, l. 35; *Nativity Ode*, l. 220; *Paradise Lost*, ii. 962.

39. *blended*, i.e. when they are blended. *With artful strife*, skilfully vying with each other.

41. Mason writes, "I have heard Mr. Gray say that M. Gresset's *Épître à ma Sœur* gave him the first idea of this Ode." Gresset's poem was on his recovery from sickness (*Sur ma convalescence*), and the resemblance is chiefly in this stanza. Compare with Gray's lines

" Les plus simples objets, le chant d'une fauvette,
Le matin d'un beau jour, la verdure des bois,
La fraîcheur d'une violette,
Mille spectacles, qu'autrefois
On voyait avec nonchalance,
Transportent aujourd'hui . . . "

45. This line inevitably recalls to us Wordsworth's

" To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears "

(*G.T.*, CCCXXXVIII. *ad fin.*).

But though Wordsworth's phrase may unconsciously have been suggested by Gray's, the thought is not the same. Gray is speaking of the new delight in Nature and the open air that any man may feel after a long illness; Wordsworth writes of that intimate sympathy with Nature which is the privilege of a few choice spirits. Gray doubtless enjoyed this communion to some extent, but not with the same intensity, or the same consciousness, as Wordsworth.

2. *O Thou, by Nature taught*

WILLIAM COLLINS was born at Chichester, 1721, and educated at Winchester and Queen's College, Oxford. He afterwards lived

in great poverty in London, where he found a good friend in Dr. Johnson, who subsequently included a short life of Collins in his *Lives of the Poets*. From London Collins retired to Richmond, and then to Chichester. His later years were clouded by brain disease, and he died in 1759. Like Gray, he produced very little. All the best work of both poets is contained in this book of the *Golden Treasury*—unless the first strophe of Collins' *Ode to Liberty*, so warmly admired by Mr. Swinburne, should be added.

"We have no poet more marked by rapture, by the ecstasy which Plato held the note of genuine inspiration, than Collins. Yet but twice or thrice do his lyrics reach that simplicity, that *sinceram sermonis Attici gratiam* to which this ode testifies his enthusiastic devotion. His style, as his friend Dr. Johnson truly remarks, was obscure; his diction often harsh and unskilfully laboured; he struggled nobly against the narrow, artificial manner of his age, but his too scanty years did not allow him to reach perfect mastery" (F. T. P.).

This *Ode to Simplicity* is addressed to Simplicity only in relation to Poetry. By Simplicity Collins does not mean simplicity of diction. His practice in this ode and elsewhere is sufficient proof that he would not have assented to Wordsworth's doctrine, that "there neither is nor can be any essential difference between the language of prose and metrical composition." Collins means what we should perhaps rather call *sincerity*: "the voice of Nature and genuine emotion expressed in verse." Milton used the word 'simple' in this sense when he said that poetry ought to be 'simple, sensuous, passionate.' The poem should be compared with Gray's *Ode on the Progress of Poesy* (No. 26). Both poets describe the flight of genuine poetry from Greece to Rome, and afterwards from Rome, with the fall of freedom; both end with their personal aspirations in poetry. Collins' thesis that true poetry flies from despotism, and is only compatible with free institutions, is not entirely borne out by history. But we may say of the doctrine what Dr. Johnson said of the similar doctrine in Gray: "That Poetry and Virtue go always together is an opinion so pleasing that I can forgive him who resolves to think it true."

Metre.—It is interesting to compare this with the stanza used by Milton in his *Hymn on the Nativity* (G. T., LXXXV.). In Milton's stanza there are two additional lines, of four and six feet respectively, rhyming with each other.

3. numbers, applied to the counting of the succession of feet in a verse, and so often used for 'poetry.'

warmly pure, passionate and yet pure.

9. **gauds**, ornaments; a poetical word. Cp. Shakespeare, *Midsummer-Night's Dream*, I. i. 32,

"And stolen the impression of her fantasy
With bracelets of thy hair, rings, *gauds*, conceits,
Knacks, trifles, nosegays, sweetmeats."

pageant weeds, garments such as are worn at a magnificent spectacle. Cp. Milton, *L'Allegro*, 119-20,

"Where throngs of knights and barons bold
In *weeds* of Peace high triumphs hold."

The use of the word 'weeds' for dress is now confined to the phrase 'a widow's weeds.'

pall (Lat. *palla*), a long robe worn by tragic actors in antiquity. Cp. Milton, *Il Penseroso*, 97-8,

"Sometime let gorgeous Tragedy
In scepter'd *pall* come sweeping by."

10. **decent**, becoming (Latin *decens*).

11. **Attic**, Athenian. The severe self-restraint of the best Athenian art in sculpture, poetry, and rhetoric is proverbial. Thus *Asiatic* oratory was distinguished by the ancients themselves from the *Attic* by "its greater profusion of verbal ornament, its more liberal use of tropes, antithesis, figures, and generally by its inanity of thought" (Crittwell, *Hist. of Roman Literature*).

13. **By**, etc. The poet calls to witness the favourite haunts of poetry in antiquity.

honey'd store, store of honey in the flowers. See note on No. 31. 26.

Hybla, a mountain in Sicily famous for thyme, bees, and honey. Cp. Virgil, *Eclogue* I. 55, *Hyblaeis apibus*. Sicily was famous as the home of pastoral poetry. So Milton in *Lycidas* addresses the 'Sicilian Muse.'

16. **her**, "the nightingale, for which Sophocles seems to have entertained a peculiar fondness" (*Collins' Note*). Philomela and Procne in the Greek legend were two sisters, who were changed, the one into a nightingale, the other into a swallow. For the nightingale's "love-lorn woe" cp. Sir P. Sidney's poem, "The nightingale as soon as April bringeth," *G. T.* XLVII., and M. Arnold's unrhymed lyric, "Hark, ah! the nightingale."

18. **sad Electra's poet**. The phrase is borrowed from Milton, who had used it of Euripides in his sonnet "Captain or Colonel or Knight in Arms" (*G. T.*, xciii.). Collins applies the title to Sophocles, who also wrote a tragedy with *Electra* for heroine.

The reference is to the famous chorus in *Oedipus Coloneus*, 668-719:

“Frequent down this greenwood dale
Mourns the warbling nightingale,
Nestling mid the thickest screen
Of the ivy’s darksome green” (*trans. by Anstice*).

19. **Cephisus**, “the stream encircling Athens on the north and west, passing Colonus” (*F. T. P.*). Cp. Sophocles in the chorus already quoted:

“Here the golden crocus gleams,
Murmur here unfailing streams,
Sleep the bubbling fountains never,
Feeding pure Cephisus river,
Whose prolific waters daily
Bid the pastures blossom gaily,
With the showers of spring-tide blending
On the lap of earth descending.”

21. **warbled**. The passive form is Miltonic: cp. *Nativity Ode* (*G. T.*, LXXXV. 96), “divinely-warbled voice.” It may be taken as a real passive = “made to warble,” or as active = “warbling.” ‘Languished’ and ‘festered’ are used by Milton where we should say ‘languishing,’ ‘festering.’

22. **enamelled**, *i.e.* made bright with flowers. A Miltonic use of the word: cp. *Lycidas* (*G. T.*, LXXXIX. 139), “Throw hither all your quaint *enamelled* eyes.” There is a similar use in Andrew Marvell: “He gave us this eternal Spring Which here *enamels* everything” (*G. T.*, CXLVI. 13, 14).

24. **thy future feet**, *i.e.* allured thy feet to roam in the future.

30. **range**, to place in rank. **order’d**, proleptic use of the adjective, ‘so as to be in order.’

31. **none**, no theme.

33. **laureat**, crowned with the laurel, or rather the bay-leaf, of Apollo, whose ministers the poets were supposed to be. Cp. Milton, *Lycidas* (*G. T.* LXXXIX. 151), “To strew the *laureat* hearse where Lycid lies.”

34. **stay’d to sing alone**, only stayed to sing to one Emperor, Augustus, and then fled. The reign of Augustus was the Golden Age of Latin poetry: Virgil, Horace, Propertius, and Ovid were all contemporaries of Augustus, and all sang his praises. Even if we follow some critics in magnifying Lucretius and Catullus as stronger in genuine inspiration than the Augustan poets, we must admit that they belonged to the decadence of the Roman Republic, not to the good old times of “Virtue’s patriot theme.” Rome in her best days seems to have been quite without great poets. Poetry was an exotic at

Rome, only produced under the direct influence of Greek literature. Collins' theory, therefore, hardly derives support from the history of Rome. But it is true that poetry rapidly declined after the Augustan age, and that under Augustus it was inspired by the best features of his monarchy—his efforts to restore the Roman morality and religion, to revive Italian country life, and to give peace and rest after the exhaustion of civil war. [Mr. F. T. Palgrave's note, "stayed her song when Imperial tyranny was established at Rome," implies a somewhat different interpretation of Collins' words. I prefer my own interpretation, which is certainly more in accordance with historic fact, and is supported by the 'Observations' on this poem of Langhorne, himself a poet and a contemporary of Collins.]

37. "Stanza 7 refers to the Italian amourist poetry of the Renaissance. In Collins' day, Dante was almost unknown in England" (*F. T. P.*). Coleridge writes of the Italian poets of the 15th and 16th centuries (*Biographia Literaria*, ch. 16): "The imagery is almost always general; sun, moon, flowers, breezes, murmuring streams, warbling songsters, delicious shades, lovely damsels cruel as fair, nymphs, naiads, and goddesses, are the materials which are common to all, and which each shaped and arranged according to his judgment or fancy, little solicitous to add or to particularise."

bower. The word first means 'dwelling' (*O. E.*); (2) 'a vague poetic word for an idealized abode, not realized in any actual dwelling:' cp. Milton, 'The bower of earthly bliss'; (3) an inner apartment, especially a lady's private apartment or boudoir; (4) a place closed in with trees, a leafy court, arbour. Here it is used in sense (3).

48. **meeting soul**, "which moves sympathetically towards Simplicity as she comes to inspire the poet" (*F. T. P.*). The phrase is from Milton, *L'Allegro* (*G. T.* cXLIV. 138).

49. **Of these, Taste and Genius.**

51-4. There may be here a reminiscence of Virgil, *Eclogue* x., especially of lines 31-6 and 42-3.

3. *Happy the man, whose wish and care*

"THIS was a very early production of our author, written at about twelve years old" (*Pope's Note*). It is curious that the first of his preserved juvenile pieces should be the only poem by ALEXANDER POPE that has found a place in *The Golden Treasury*: but though Pope was a great poet, he is not distinguished in lyric poetry. We must also remember what Dr. A. W. Ward calls "the extraordinary and perhaps unparalleled fact" that "there is little vital difference, so far as form is concerned, between some

of the earliest and some of the latest of Pope's productions. His early pieces lack the vigour of wit and the brilliancy of antithesis of his later works, but they have the same felicity of expression and the same easy flow of versification." Some of the couplets in an epic poem that he began soon after his twelfth birthday were afterwards inserted by him, without alteration, in the *Essay on Criticism* and in the *Dunciad*.

An English reader, unfamiliar with Latin, could hardly gain a better idea of Horace's quieter lyrics than he will receive from this little Ode. The sentiment is Horatian; sincere but not too deeply felt; the praise of the country by a youthful poet whose strongest inclinations were to draw him, as they had drawn Horace, to the town and fashionable life. The style is Horatian; the diction simple, but, even at this early age, with the epigrammatic simplicity of conscious art, not the diffuse simplicity of nature. Finally, the rhythm is Horatian also; not an attempt at an English poem in Latin metre, such as Canning produced in his humorous Sapphics on 'The Needy Knife-grinder,' or Tennyson in his *Alcaics* on Milton, but a happy reproduction in a thoroughly English metre of the most characteristic effect of the Sapphic stanza—the brief fourth line that brings to a sudden check the short "swallow-flight of song" which is all that the stanza permits.

Pope had doubtless read Horace's description of his farm in *Satires*, II. vi., or *Epistles*, I. xvi. 1-16, or the praise of a farmer's life in *Odes*, III. xvi. 29-32. Probably he had also read Claudian's *Felix qui patriis ævum transegit in agris* and Virgil's *O fortunatos nimium*. With the "sound sleep" of l. 13 we may compare Horace, *Odes*, III. i. 21, *somnus agrestium lenis virorum*, and with the "unseen, unknown" of l. 17, Ovid's *Bene qui latuit, bene vixit* (*Tristia*, III. iv. 25) and Horace's *Nec vixit male, qui natus moriensque fefellit* (*Epistles*, I. xvii. 10). But there is no end to the parallels; and Dr. Johnson would remind us that "Criticism disdains to chase a school-boy"—even such a school-boy as Pope—"to his common-places."

4. *O say what is that thing call'd Light*

COLLEY CIBBER (1671-1757) was an actor, a dramatist of some skill, and a great critic of acting. He was unfortunate enough to quarrel with Pope, who revenged himself by making Cibber the hero of his *Dunciad*. In its simple pathos, "The Blind Boy" is almost worthy of Blake or Wordsworth.

19. Compare Sir E. Dyer's well-known poem, "My mind to me a kingdom is," especially the second stanza:

"Content I live, this is my stay;
I seek no more than may suffice:

antithesis

I press to bear no haughty sway ;
 Look, what I lack my mind supplies.
 Lo ! thus I triumph like a king,
 Content with what my mind doth bring."

5. 'Twas on a lofty vase's side

THE cat belonged to Gray's friend, Horace Walpole. Gray sent the Ode in a letter to Walpole, March 1, 1747: "As one ought to be particularly careful to avoid blunders in a compliment of condolence, it would be a sensible satisfaction to me (before I testify my sorrow, and the sincere part I take in your misfortune) to know for certain, who it is I lament. I knew Zara and Selima (Selima, was it? or Fatima), or rather I knew them both together; for I cannot justly say which was which. Then as to your handsome cat, the name you distinguish her by, I am no less at a loss, as well knowing one's handsome cat is always the cat one likes best; or if one be alive and the other dead, it is usually the latter that is the handsomest. Besides, if the point were never so clear, I hope you do not think me so ill-bred or so imprudent as to forfeit all my interest in the survivor: oh no! I would rather seem to mistake, and imagine to be sure it must be the tabby one that had met with this sad accident. Till this affair is a little better determined, you will excuse me if I do not begin to cry. *Tempus inane peto, requiem, spatiumque doloris.*"

In l. 4 the cat is described as "demurest of the tabby-kind"; in l. 10 we hear of her "coat that with the tortoise vies." We must remember that Gray did not know which cat had died, and was also determined to ingratiate himself with the survivor. If the two cats were respectively tabby and tortoise-shell, we may suppose that the survivor (a) if tortoise-shell, would take 'tabby-kind' as a general name for cats and would understand l. 10 in its more obvious sense, (b) if a tabby, would appropriate l. 4 and understand l. 10 to mean "beautiful as any tortoise shell cat." This is the interpretation of Gray's letter and poem advocated by Mr. Tovey, and it seems the best, as it is certainly the most ingenious.

"The mishap occurred at Walpole's house in Arlington Street, not long before Walpole purchased the little house at Twickenham which he converted into the famous Strawberry Hill. To Strawberry Hill the vase was ultimately transferred; Walpole wrote to Mason, July 29, 1773, 'I have a pedestal making for the tub in which my cat was drowned; the first stanza of the Ode is to be written on it, beginning thus: 'Twas on this lofty vase's side, etc.' The tub was sold at the Strawberry Hill sale in 1842 for £42, and is now at Knowsley, the seat of the Earl of Derby." (Tovey).

Johnson's criticism of the poem (*Life of Gray*) is as follows:

“The poem ‘On the Cat’ was doubtless by its author considered as a trifle; but it is not a happy trifle. In the first stanza, ‘the azure flowers that blow’ show resolutely a rhyme is sometimes made when it cannot easily be found. Selima, the cat, is called a nymph, with some violence both to language and sense; but there is no good use made of it when it is done; for of the two lines

What female heart can gold despise,
What cat’s averse to fish?

the first relates merely to the nymph, and the second only to the cat. The sixth stanza contains a melancholy truth, that ‘a favourite has no friend’; but the last ends in a pointed sentence of no relation to the purpose; if *what glistered* had been *gold*, the cat would not have gone into the water; and, if she had, would not less have been drowned.”

Modern criticism has not confirmed Dr. Johnson’s verdict on this ‘trifle.’ It is a question whether ‘that blow’ is redundant, whether it does not rather help us to see the painted flowers ‘in blow’; but even if it is redundant, such redundancy is in keeping with the mock-heroic style. To that style belongs the description of the cat as ‘nymph,’ and of the water as ‘lake’ and ‘tide.’ The sudden bathos of ‘What cat’s averse to fish?’, far from being a blemish, is a literary triumph. It is essential to the success of a mock-heroic poem that the reader should realise that the poet is laughing, not seriously giving to the catastrophe a dignity it does not deserve. Yet even mock-heroics cannot be good unless they half-deceive us into accepting them for real. Gray is just on the point of so deceiving us, and merrily enlightens us by what the Greeks called a *παρά προσδοκίαν*, an unexpected turn of phrase. Dr. Johnson’s censure of the last stanza is conceived in a spirit that would be fatal to most poetry. In the poetic, if not in the literal sense, the cat had found that “All that glisters is not gold.”

3. *azure*, i.e. the vase was a China one with the flowers painted in blue. Cp. Lady Mary Wortley Montagu’s *Town Eclogues*:

“Where the tall jar erects its stately pride
With antic shapes in *China’s azure* dyed.”

4. *tabby kind*, of the tabby species of cats. “A *tabby* cat is one whose coat is brindled, black and grey, like the waves of watered silk. *Tabby* is from Fr. *tabis*, watered silk, from Arabic *attabi*, a part of Bagdad, where it was made” (Bradshaw).

5. *reclined*, participle.

7. *conscious tail*, i.e. the tail shows by its movements that it shares the feelings of the cat.

10. **tortoise.** "A cat whose coat is of a dark ground striped with yellow is called a tortoise-shell cat" (Bradshaw).

14. **angel, of angelic beauty.**

15. **Genii**, guardian deities, Latin plural of Genius. "The Italian peoples regarded the Genius as a higher power which creates and maintains life, assists at the begetting and birth of every individual man, determines his character, tries to influence his destiny for good, accompanies him through life as his tutelary spirit, and lives on after his death" (Seyffert, *Dict. of Classical Antiquities*). Places had their Genius as well as persons. Cp. Milton, *Lycidas* (G. T., LXXXIX. 183), "Henceforth thou art the Genius of the shore."

16. **Tyrian**, so-called because the best purple known to the ancients was prepared at Tyre from the secretions of the murex, a shellfish.

18. **betrayed, showed underneath.** Cp. Virgil, *Georgics*, iv. 274 :

*Aureus ipse, sed in foliis quae plurima circum
Funduntur violae subluet purpura nigrae.*

"Golden is the flower, but on the petals that cluster thick round it purple gleams under dark violet."

31. **Eight times.** "A cat has nine lives, as everybody knows" (Phelps).

34. **Dolphin.** A dolphin in the classical legend had saved Arion from drowning. *Nereid*, sea-nymph, daughter of Nereus, the old man of the sea.

35. The commentators have not ascertained whether Walpole actually had two servants called 'Tom' and 'Susan' or whether Gray merely used the two names as typical.

39. **with caution bold.** Cp. the Latin proverb, *Festina lente*.

42. Cp. Chaucer, *Yeman's Tale*, "But all which shineth as the gold Ne is no gold, as I have been told"; Shakespeare, *Merchant of Venice*, II. vii. 65, "All that glisters is not gold."

6. *Timely blossom, Infant fair*

AMBROSE PHILIPS (1671-1749) wrote several poems to children, some Pastorals, and an *Epistle to the Earl of Dorset* which Goldsmith declared to be 'incomparably fine.' Like Cibber, he had a quarrel with Pope, and was satirised by that irascible poet. Charlotte Pulteney, the subject of this ode, was one of the daughters of Daniel Pulteney, a politician of some distinction in the first quarter of the eighteenth century. She and her sister Margaret, to whom also Philips addressed an ode, died in childhood. Philips was ridiculed by his contemporaries for apostro-

phising children ; Henry Carey (see introductory note to No. 16) nicknamed him 'Namby-Pamby' ; but the charming simplicity of these poems has kept alive his memory, whilst his more pretentious work has been forgotten.

Metre.—A simple trochaic line of four accents, often used by Shakespeare and Milton. In a long poem it becomes monotonous: hence Milton in *L'Allegro* and *Il Penseroso* varies it continually. So, too, Keats and Shelley varied it in such poems as the *Ode on the Poets* (G. T., CCIX.) and *To a Lady, with a Guitar* (G. T., CCC.). In Philips' poem the only variation is in the last couplet, where the slower iambic movement is appropriate to the reflective tone of the conclusion.

1. **Timely**, seasonable, early. The force of the epithet is not very clear. Does it mean that the parents are in the prime of life?

4. **solicitous**, involving anxious care (as precious and fragile).

5. **still**, always.

7. **gossip**, in its modern sense of 'tattler.' *Gossip* was originally *god-sib*, a kinsman with respect to God, a sponsor at baptism, godfather or godmother.

13. **Yet**, as yet. "In our present English, when *yet*, in the sense it has here, is placed before the verb of its sentence, we qualify it by prefixing *as*. We could say either 'While there was not yet any fear of Jove' or 'While as yet there was no fear of Jove'" (*Hales*, note on *Il Penseroso*, l. 30).

18. **Moduling**, a variation for 'modulating'—i.e. forming sound to a certain key or to certain notes.

22. **bloomy**, full of blooms or blossoms, flowery. Used by Milton, Sonnet I., "O Nightingale, that on yon *bloomy* spray Warblest at eve."

7. *When Britain first at Heaven's command*

JAMES THOMSON (1700-1748) is best known as the author of *The Seasons*, a blank verse poem of very considerable merit, full of genuine feeling for Nature, though the language is the artificial diction of the eighteenth century. *Rule Britannia* probably owes its inclusion in the *Golden Treasury* to its fame and popularity as a national song rather than to its possession of any of the higher qualities of lyric poetry.

2. **main**. The full phrase is 'the main sea.' In Shakespeare, *King Lear*, III. i. 6, *main* = main-land.

3. **charter**, "a writing bestowing privileges or rights" (Dr. Johnson).

11. Compare the language about Rome put into the mouth of Hannibal by Horace, *Odes*, iv. iv.

“ *Duris ut ilex tonsa bipennibus
Nigrae feraci frondis in Algido,
Per damna, per caedes, ab ipso
Ducit opes animumque ferro . . .
Merses profundo : pulchrior evenit :
Luctere : multa proruet integrum
Cum laude victorem geretque
Proelia coniugibus loquenda.*”

(“ So the broad oak that spreads its dusky shade
On Algidus, shorn by the woodman’s knife,
Wounded and lopped, bourgeons again to life,
And draws, refresht, new vigour from the blade. . . .
Plunge them ’neath Ocean’s lowest depths,—they rise
More bright, more glorious : fell them to the earth,—
They start to life : the vanquished victor dies ;
And Roman dames for aye blazon their husbands’ worth.”
—Sir Stephen de Vere.)

17. **generous flame**, fire of high-spirited indignation. *Generous* is properly ‘of noble race’ (Lat. *generosus*), then applied to the qualities that are supposed to accompany noble birth. Cp. Pope :

“ Such was Roscommon, not more learn’d than good,
With manners *generous* as his noble blood.”

19. **the rural reign**. It is not easy to fix the sense in which Thomson uses this phrase. ‘Reign’ in the eighteenth century often meant ‘realm’—cp. No. 36. 12, No. 48. 36—so that the words need only mean, “To thee belongs the country.” But probably more than this is implied : “Thine are the triumphs of agriculture.” Cp. Virgil’s praise of Italy : *Salve, magna parens frugum, Saturnia tellus* (*Georgics*, II. 173).

23. **still**, always.

8. *Ruin seize thee, ruthless King !*

The Bard was first printed in 1757 with the *Progress of Poesy* (No. 26) at Horace Walpole’s private press, Strawberry Hill. Gray had written it at various times during the two previous years. “In 1757, when this splendid ode was completed, so very little had been printed, whether in Wales or in England, in regard to Welsh poetry, that it is hard to discover whence Gray drew his Cymric allusions. The fabled massacre of the Bards (shown to be wholly groundless in Stephens’ *Literature of the Kymry*) appears first in the family history of Sir John Wynn of Gwydir (cir. 1600), not published till 1773 ; but the story

seems to have passed in MS. to Carte's History, whence it may have been taken by Gray. The references to *high-born Hoel* and *soft Llewellyn*, to *Cadwallo* and *Urien*, may similarly have been derived from the 'Specimens' of early Welsh poetry by the Rev. E. Evans: as, although not published till 1764, the MS., we learn from a letter to Dr. Wharton, was in Gray's hands by July, 1760, and may have reached him by 1757. It is, however, doubtful whether Gray (of whose acquaintance with Welsh we have no evidence) must not have been also aided by some Welsh scholar. He is one of the poets least likely to scatter epithets at random: 'soft' or gentle is the epithet emphatically and specially given to Llewellyn in contemporary Welsh poetry, and is hence here used with particular propriety. Yet, without such assistance as we have suggested, Gray could hardly have selected the epithet, although applied to the King (pp. 141-3), among a crowd of others, in Llygad Gwr's Ode, printed by Evans" (F. T. P.).

To be appreciated and enjoyed, this Ode, like the Odes of the Greek poet whom Gray so much admired, must be read more than once. Among its excellencies we may note: (1) the grandeur of the language, which is at once stately and impassioned. Gray understood, as few have done, what Tennyson once called "the glory of words"—the resonant music, the splendour of colour, of which our English language is capable in the hands of a master. He contrasts elsewhere the poetical poverty of his own age with "the pomp and prodigality of Heaven," which he finds in Milton and Shakespeare. There is much of Milton's "pomp," and even something of Shakespeare's "prodigality" of fine effects in this Ode. Gray is a successor of Milton in "the grand style." (2) The wealth of literary associations, some of which will be recalled in the notes that follow, deepens the charm for the instructed reader. Almost every line is reminiscent for him of some favourite passage in an older author. This was the charm sought by Virgil also. Neither the one nor the other is a plagiarist, for both knew the secret of adorning what they touch, and deepening our love for the original by adapting it to some new and worthy use. (3) The wonderful succession of historical pictures, each painted in a few terse lines. (4) The rapid movement of the verse, so aptly expressive of the bard's impassioned fury. It is obtained by alliteration, by occasional trochaic effects, and by the mid-line rhymes in the epode or third stanza of each group.

The Bard and *The Progress of Poesy* were severely criticised at the time of their first appearance on account of their alleged obscurity. In the edition of 1768 Gray added notes, which are given below, and distinguished from the rest by being placed in inverted commas, and followed by the initial (G.).

Metre.—Gray called this Ode and *The Progress of Poesy*

"Pindaric," because they were constructed, like Greek Odes, not in uniform stanzas, but in uniform groups of stanzas. Each Ode contains three groups of three stanzas; the first two stanzas of all the groups are on the same plan; the third stanzas of the three groups correspond to each other, but differ from the first and second. "The technical Greek names for the three parts [of each group of stanzas] were *στροφή*, *ἀντιστροφή*, and *ἐπώδός*—the Turn, the Counter-turn, and the After-song—names derived from the theatre, the Turn denoting the movement of the chorus from the one side of the *ὀρχηστρά* or Dance-stage to the other, the Counter-turn the reverse movement, the After-song something sung after two such movements. Odes thus constructed were called by the Greeks Epodic. Congreve is said to have been the first who so constructed English Odes. This system cannot be said to have prospered with us. Perhaps no English ear would instinctively recognise that correspondence between distant parts which is the secret of it. Certainly very many readers of the *Progress of Poesy* are wholly unconscious of any such harmony. Does anyone really enjoy it in itself, apart from the pleasure he may receive from his admiration of Gray's skill in construction and imitation? Does his ear hear it, or only his eye perceive it? In other words, was not Gray's labour, as far as pure metrical pleasure is concerned, wasted?" (Prof. Hales). It is probable that a larger number of readers derive pleasure from irregularly constructed English Odes, such as Wordsworth's *Ode on Intimations of Immortality* (G.T., CCCXXXVIII.), or Tennyson's *Ode on the Death of the Duke of Wellington*, in which the metre varies with the thought, now slow and solemn, now light and happy. Of such irregular Odes the most successful is a fragment—Coleridge's *Kubla Khan* (G.T., CCCXVI.). In a third class of English Odes—Spenser's *Prothalamion* (G.T., LXXIV.), Milton's *Nativity Hymn* (G.T., LXXXV.)—the stanzas all correspond with each other.

1. "The following Ode is founded on a tradition current in Wales that Edward the First, when he completed the conquest of that country, ordered all the bards that fell into his hands to be put to death" (G.). The number of Welsh bards living at the beginning of the fourteenth century disproves the tradition.

3. **Conquest's crimson wing.** Victory is here personified, as often by the ancients, and represented as fanning the royal banners with her wings, which are crimson with blood.

4. "Mocking the air with colours idly spread, Shakespeare's *King John*, v. 1" (G.).

5. (Neither) **helm nor hauberk's....** "The *hauberk* was a texture of steel ringlets, or rings interwoven, forming a coat of mail, that sat close to the body, and adapted itself to every

motion" (G.). Properly *hauberk* means neck-covering armour: A.S. *heals*, the neck, and *beorgan*, to protect. *Habergeon* is etymologically a diminutive from *hauberk*.

7. **secret, inmost. nightly**, nocturnal, as in Milton, *Nativity Ode* (G.T., LXXXV. 179), "No nightly trance, or breathed spell."

8. **Cambria**, Wales, the land of the Cimbri or Kymry.

9. **crested pride**. "The crested adder's pride, Dryden's *Indian Queen* [III. 1]" (G.). Gray transfers the expression from the crest of a snake, the swollen part of its head, to the crest or plume of a warrior's helmet.

11. **Snowdon** "was a name given by the Saxons to that mountainous tract which the Welsh themselves call *Craigian-eryri*; it included all the highlands of Caernarvonshire and Merionethshire, as far east as the river Conway. R. Hygden, speaking of the Castle of Conway, built by King Edward the First, says, 'Ad ortum amnis Conway ad clivum montis Erery'; and Matthew of Westminster (ad ann. 1283), 'Apud Aberconway ad pedes montis Snowdoniae fecit erigi castrum forte'" (G.). "It was in the spring of 1283 that English troops at last forced their way among the defiles of Snowdon. Llewellyn had preserved those passes and heights intact till his death in the preceding December. The surrender of Dolbadern in the April following that dispiriting event opened a way for the invader, and William de Beauchamp, Earl of Warwick, at once advanced by it" (Hales).

13, 14. **Gloster**, "Gilbert de Clare, surnamed the Red, Earl of Gloucester and Hertford, son-in-law of King Edward. Edmond de Mortimer, Lord of Wigmore. They both were *Lords-Marchers*, whose lands lay on the borders of Wales, and probably accompanied the King in this expedition" (G.).

14. **couch'd**. "To fix the spear in the rest, in the posture of attack" (Johnson).

15. **a rock**. Probably Gray meant Pen-maen-mawr, the height referred to in Milton's *Lycidas* (G.T., LXXXIX. 52):

"For neither were ye playing on the steep
Where your old bards, the famous Druids, lie."

The epithet *shaggy* in l. 11 may have been a reminiscence of Milton's next line—"Nor on the *shaggy* top of Mona high."

16. **old**, a favourite epithet of rivers. Cp. *Paradise Lost*, I. 420,

"From the bordering flood of *old* Euphrates."

Cp. also No. 48. 9, "the *hoary* Thames," and *Judges* v. 21, "that *ancient* river, the river Kishon."

19. "The image was taken from a well-known picture of Raphael, representing the Supreme Being in the vision of Ezekiel.

There are two of these paintings (both believed original), one at Florence, the other at Paris." (G.). "Moses breaking the tables of the law, by Parmegiano, was a figure which Mr. Gray used to say came still nearer to his meaning than the picture of Raphael" (Mason). Mr. Tovey aptly compares Keble's lines on Balaam, *Christian Year*, 2nd Sunday after Easter:

"O for a sculptor's hand
That thou might'st take thy stand,
Thy wild hair floating in the eastern breeze,
Thy tranc'd yet open gaze
Fixed on the desert haze,
As one who deep in heaven some airy pageant sees."

20. "Shone like a meteor, streaming to the wind—Milton, *Paradise Lost*, l. 537" (G.).

23. **Struck** from his lyre notes expressive of deep sorrows.

23. **desert-cave.** Another echo of *Lycidas* (G. T., LXXXIX. 39).

26. **hoarser**, either (1) than their wont or (2) growing continually hoarser.

28. **high-born Hoel, soft Llewellyn.** "The *Dissertatio de Bardis* of Evans names the first as son to the king Owain Gwynedd; Llewellyn, last king of North Wales, was murdered 1282. *Cadwallo*: Cadwallon (died 631) and Urien Rheged (early kings of Gwynedd and Cumbria respectively) are mentioned by Evans (p. 78) as bards none of whose poetry is extant. *Modred*: Evans supplies no *data* for this name, which Gray (it has been supposed) uses for Merlin (Myrddin Wyllt), held prophet as well as poet. Whether intentionally or through ignorance of the real dates, Gray here seems to represent the *Bard* as speaking of these poets, all of earlier days, Llewellyn excepted, as his own contemporaries at the close of the thirteenth century.

"Gray, whose penetrating and powerful genius rendered him in many ways an initiator in advance of his age, is probably the first of our poets who made some acquaintance with the rich and admirable poetry in which Wales from the sixth century has been fertile,—before and since his time so barbarously neglected, not in England only. Hence it has been thought worth while here to enter into a little detail upon his Cymric allusions" (F. T. P.).

Prof. Hales is probably right in saying that Gray does not mean to refer to the old bards but merely appropriates their names for the companions of his own bard.

34. **Plinlimmon**, a mountain on the borders of Cardigan and Glamorgan. *cloud-topt*: cp. 'cloud-capt towers,' *Tempest*, iv. i. 172.

35. **Arvon.** "The shores of Caernarvonshire opposite to the isle of Anglesey" (G.). Caernarvon = *Caer* in Arvon, the camp in Arvon.

38. "Camden and others observe, that eagles used annually to build their eyrie among the rocks of Snowden, which from thence (as some think) were named by the Welsh *Craigian-eryri*, or the crags of the eagles. At this day (I am told) the highest point of Snowden is called *the eagle's nest*. That bird is certainly no stranger to this island, as the Scots, and the people of Cumberland, Westmoreland, etc., can testify; it even has built its nest in the Peak of Derbyshire. (See Willoughby's *Ornithol.*, published by Ray)" (G.).

40. Cp. Virgil, *Aeneid*, iv. 31, *Anna refert: O luce magis dilecta sorori* (Anna answers, 'O dearer than the light to thy sister').

41. "As dear to me as are the ruddy drops That visit my sad heart, Shakespeare, *Julius Caesar*, II. i. 289-290" (G.).

44. **griesly**, grisly, hideous, terrible. A favourite word with Spenser and Milton.

48. "See the Norwegian Ode that follows" (G.). Gray refers to his poem of 'The Fatal Sisters' which was a translation of a Norse Ode, but made from a Latin version by Bartholin. It begins thus:

"Now the storm begins to lower
(Haste, the loom of Hell prepare,)
Iron-sleet of arrowy shower
Hurtles in the darkened air.
Glitt'ring lances are the loom,
Where the dusky warp we strain,
Weaving many a soldier's doom,
Orkney's woe and Randver's bane."

The notion of a web of destiny was a favourite one with the Greeks and Romans.

49-100. In the italicized lines the 'lost companions' of the bard 'join in harmony' with him.

49. **Weave the warp**. "They are called upon 'to weave the warp, and weave the woof,' perhaps with no great propriety: for it is by crossing the woof with the warp that men weave the *web* or *piece*" (Dr. Johnson). The great critic's own expression is not very clear; we should rather speak of 'crossing the warp with the woof,' for the *warp* is the fixed part of the fabric, the threads stretched out parallel in the loom, ready to be crossed by the *woof*, the interwoven or inserted thread. But Gray's instinct was right. Not merely is "weave the warp, and weave the woof" a legitimate poetical expression for "weave them together, interweave them": the repetition adds greatly to the solemnity of the phrase. Compare the repeated sound in such incantations as "Double, double, toil and trouble," and *Ducite ab urbe domum, mea carmina, ducite Daphnim*. The effect of the alliteration is also to

be observed: it is not confined to the initial letter 'w,' but is equally felt in the 'r' of 'warp,' 'Edward,' 'race,' 'room,' 'verge,' 'characters,' 'trace.' The 'r' sound becomes still more prominent in the lines that follow.

50. **winding sheet.** For a very striking use of this image in a prophecy of doom, see Rossetti's *King's Tragedy*.

51. Cp. "I have a soul that like an *ample* shield
Can take in all, and *verge enough* for more."

Dryden, *Don Sebastian*, I. i.

52. **characters**, 'figures,' 'impressions,' the literal sense of the Gr. *χαρακτήρ*. of *hell*, i.e. of 'death,' 'doom,' 'destruction.'

54. "Edward the Second, cruelly butchered (A.D. 1327) in Berkley Castle" (G.). *Berkley Castle*, Gloucestershire.

roof, Mr. F. T. Palgrave's reading, taken apparently from Mitford: *roofs* has better authority.

Cp. with this line Drayton, *Barons' Wars*, v. lxvii.:

"Berkley, whose fair seat hath been famous long,
Let thy sad echoes *shriek a ghastly sound*
To the vast air."

56. **agonizing**, intransitive, 'suffering agony.'

Hume probably had Gray's lines in his mind when he wrote in his *History* (vol. II., p. 359): 'The *screams* with which the *agonizing* king filled the castle.' This volume was published, as Mr. Tovey points out, after the completion of the *Bard*.

57. "Isabel of France, Edward the Second's adulterous Queen" (G.). Cp. *Henry VI.*, Pt. III. I. iv. 111:

"She-wolf of France, but worse than wolves of France,
Whose tongue more poisons than the adder's tooth."

the bowels. In allusion to the manner of the king's death.

59. "Triumphs of Edward the Third in France" (G.). It is a question whether *hangs* is transitive or intransitive. If it is the latter, we might have expected a comma after 'hangs,' but there is none in the edition of 1757. Cp. Attila's title, 'the Scourge of God.'

61. "Amazement and Flight are the Δεῖμος ἢ δὲ Φόβος of Homer *Iliad*, iv. 440, present at the clash of the Greek and Trojan hosts; Homer puts them, as does Gray, in sequence, for Δεῖμος is Panic, and Φόβος the ensuing rout" (Tovey).

For **amazement** in the sense of 'extreme fear,' 'horror,' cp. Shakespeare, *Hamlet*, III. iv. 112, "But look! amazement on thy mother sits,"

62. *solitude, desolation.* Cp. the reproach against the Romans, *Solitudinem faciunt, pacem appellant*, "They make a desolation and call it peace."

63. "Death of that king [Edward III.], abandoned by his children, and even robbed in his last moments by his courtiers and his mistress" (G.).

67. *sable warrior.* "Edward the Black Prince, dead some time before his father" (G.).

69. Observe the interrogation: the sense is, "Where are the swarm . . .?"

70. Cp. Pompey's warning to Sulla, when the older man refused the younger a triumph, "More worship the rising than the setting sun" (Plutarch's *Life of Pompey*).

71. "Magnificence of Richard the Second's reign. See Froissard and other contemporary writers" (G.).

71-76. Gray had originally written (Wharton's MS.):

"Mirrors of Saxon truth and loyalty,
Your helpless old expiring master view.
They hear not. Scarce religion dares supply
Her muttered requiems, and her holy dew.

Yet thou, proud boy, from Pomfret's walls shalt send
A sigh, and envy oft thy happy grandsire's end."

In these superseded lines the courtiers of Edward III. are ironically addressed as 'mirrors of courtesy.' The 'proud boy' is Richard II., and his horrible death in 'Pomfret' or Pontefract Castle, Yorkshire, makes the death of his grandsire, Edward III., happy in comparison. In his later version Gray sacrifices the apostrophe to the courtiers that he may make the transition to Richard II. less abrupt.

Coleridge in a youthful essay, to which he refers with approval in his *Biographia Literaria*, ch. 1, traced Gray's amended lines ("Fair laughs the morn," etc.) to Shakespeare's *Merchant of Venice*, II. vi. 14:

"How like a younker, or a prodigal,
The scarfed bark puts from her native bay,
Hugg'd and embracèd by the strumpet wind!
How like a prodigal doth she return,
With over-weather'd ribs and ragged sails,
Lean, rent and beggar'd by the strumpet wind!"

Coleridge proceeds: "I preferred the original on the ground that, in the imitation, it depended wholly on the compositor's putting, or not putting, a small capital both in this and in many other passages of the same poet, whether the words should be personifications or mere abstracts." The censure is deserved by

Gray elsewhere (e.g. No. 1. 25), but seems unjust in this particular passage. The fact that "Youth at the prow and Pleasure at the helm" have inspired a widely-known allegorical painting may be taken to indicate that they are real personifications, and probably no intelligent student reads these lines without forming a picture in his mind.

75. Coleridge criticises *sway* in this line and *realm* in 72 as 'rhymes dearly purchased.' *Sway* was almost certainly a reminiscence of Dryden, translation of the *Georgics*, l. 483, "And rolling onwards with a *sweepy sway*," said of the River Po.

77. "Richard the Second (as we are told by Archbishop Scroop and the confederate lords in their manifesto, Thomas of Walsingham, and all the older writers) was starved to death. The story of his assassination by Sir Piers of Exon is of much later date" (G.). In Shakespeare's tragedy Richard II. is murdered by Exton: Shakespeare's authority for the story was Holinshed's *Chronicle*, published in 1577.

80. With this picture of Richard starved in presence of the banquet, cp. Virgil, *Aeneid*, vi. 603:

" *Lucent genialibus altis*
Aurea fulcra toris, epulaeque ante ora paratae
Regifico luxu: Furiarum maxima iuxta
Accubat, et manibus prohibet contingere mensas."

"The high banqueting couches gleam golden-pillared, and the feast is spread in royal luxury before their faces: couched hard by, the eldest of the Furies wards the tables from their touch" (Mackail).

83. "Ruinous civil wars of York and Lancaster" (G.).

bray. Cp. Milton, *Paradise Lost*, vi. 209, "Arms on armour clashing *brayed* Horrible discord." "The *din brays* as 'the noise of battle *hurtles*' in Shakespeare, *Julius Caesar*, II. ii.; both *bray* and *hurtle* being *distinctive* words: *bray* being cognated with 'break' (vid. Skeat) and implying suddenness as well as loudness" (Tovey).

86. **kindred squadrons.** So Lucan calls the Roman armies in the civil war *cognatas acies*.

87. "Henry the Sixth, George Duke of Clarence, Edward the Fifth, Richard Duke of York, etc., believed to be murdered secretly in the Tower of London. The oldest part of that structure is vulgarly attributed to Julius Caesar" (G.).

89. **consort.** "Margaret of Anjou, a woman of heroic spirit, who struggled hard to save her husband and her crown" (G.).

father. "Henry the Fifth" (G.).

90. **meek usurper.** "Henry the Sixth very near being canonized. The line of Lancaster had no right of inheritance to the crown" (G.). Cp. *Eton Ode* (No. 48. 4), "Her Henry's holy shade."

91. "The white and red roses, devices of York and Lancaster" (G.).

Above, below, *i.e.* on the loom.

92. **Twined.** "If there is here a reference to marriage (as I incline to think) rather than the grapple of foes, it is probably to the marriage of Edward IV. with the Lancastrian Elizabeth Woodville, Lady Grey, of which union the murdered princes were the issue" (Tovey).

93. "The silver boar was the badge of Richard the Third; whence he was usually known in his own time by the name of *the Boar*" (G.).

infant gore, the murder of the two young princes in the Tower, 1483.

99. **Half of thy heart.** Cp. Horace's *animæ dimidium meae*, *Odes*, i. iii. 8. "Eleanor of Castile died a few years after the conquest of Wales. The heroic proof she gave of her affection for her lord is well known. The monuments of his regret and sorrow for the loss of her are still to be seen at Northampton, Geddington, Waltham, and other places" (G.). Tennyson commemorates Eleanor's devotion in his *Dream of Fair Women* :

"Or her who knew that Love can vanquish Death,
Who kneeling, with one arm about her king,
Drew forth the poison with her balmy breath,
Sweet as new buds in spring."

101. The ghosts vanish, and the Bard speaks alone. **forlorn** agrees with *me*.

106. **skirts.** A *skirt* is properly 'the edge of a garment.' It is a favourite word with Milton: "Dark with excessive bright thy *skirts* appear" (*Paradise Lost*, III. 380). "Gladly behold though but his utmost *skirts* Of glory" (*ib.* XI. 332).

109. "It was the common belief of the Welsh nation that King Arthur was still alive in Fairy-Land, and should return again to reign over Britain" (G.).

110. "Accession of the line of Tudor. Both Merlin and Taliessin had prophesied that the Welsh should regain their sovereignty over this island; which seemed to be accomplished in the House of Tudor" (G.). Henry VII.'s paternal grandfather was Sir Owen Tudor, a descendant of the ancient princes of Wales.

genuine, native.

111. The Tudor kings before Elizabeth.

112. **Sublime**, in the literal sense, 'lifted up,' 'aloft.' Cp. No. 26. 95, "that rode *sublime*."

113. Elizabeth's Court.

116. **Her eye**. "Micheli, the Venetian, described Elizabeth in 1557 (the year before her accession) as having fine eyes; a testimony more trustworthy than the praise of her courtiers. This eye Gray makes characteristic of the Tudors: cp. *Installation Ode*, l. 70, 'Pleased in thy lineaments we trace A Tudor's fire.' And his *Bard* refers it to their Celtic origin" (Tovey).

117. **Her lion-port**. "Speed, relating an audience given by Queen Elizabeth to Paul Dzialinski, Ambassador of Poland, says, 'And then she, lion-like rising, daunted the malapert Orator, no less with her stately port and majestical deporture, than with the tartnesse of her princelie checkes'" (G.).

118. **Attemper'd to**. Cp. No. 26. 26, "Temper'd to thy warbled lay."

119. **symphonious**, sounding in concert. Cp. *Paradise Lost*, VII. 559, "the sound Symphonious of ten thousand harps that tuned Angelic harmonies."

119-20. The burst of *lyric* poetry in the reign of Elizabeth is meant. "It is, fittingly, the sound of lyric poetry, the music of the harp, that the Bard's ear first catches, to tell him that his art, spite of the tyrant's barbarity, will not be lost. This is faintly indicated in '*strings* symphonious,' and it is certainly not till after 'The verse adorn *again*' that allusion is made to the *greater* poems of Spenser and Shakespeare" (Tovey).

121. "Taliessin, Chief of the Bards, flourished in the sixth century. His works are still preserved, and his memory held in high veneration among his countrymen" (G.). But the prophecies attributed to Taliessin have since been shown not to be earlier than the twelfth century.

123. Cp. Shelley's *Ode to the Skylark* (G.T., CCLXXXVII. 10):

"And singing still dost soar, and soaring ever singest."

124. **many-colour'd**, to express the variety of Elizabethan song.

125-127. **war, love, and truth** are the subjects of *adorn*.

125-144. On the unfavourable criticisms passed by Walpole, Johnson, and others upon the last stanza of *The Bard*, see Mr. Tovey's edition of Gray.

126. "Fierce wars and faithful loves shall moralise my song. Spenser, *Proeme to the Fairy Queen*" (G.).

127. An admirable description of Spenser's design in the *Faerie Queen*. Mr. Tovey quotes Milton, *Areopagitica*, § 23, "Our sage and serious poet Spenser, whom I dare be known to think a better teacher than Scotus or Aquinas"; and notes that Una, whose fortunes are told in Book I. of the *Faerie Queen*, is in Spenser another name for Truth.

128. *buskin'd measures*, the verse of tragedy. Cp. Milton, *Il Penseroso* (*G.T.*, CXLV. 101, 102), "Or what (though rare) of later age Ennobled hath the *buskin'd* stage." The *buskin* is the cothurnus (κόθουρος) or high boot worn by Greek and Roman actors in tragedy to increase their stature and dignity. It therefore became emblematic of tragedy, as the *soccus*, or low shoe, of comedy.

128-130, "Shakespear." 131-132, "Milton." 133-134, "The succession of poets after Milton's time" (*G.*).

129. *pleasing pain*. Spenser applies this expression to Love, *Faerie Queen*, IX. x. 3. But Gray more probably had in his mind Aristotle's attribution to tragedy of the pleasure that arises from pity and fear, τὴν ἀπὸ ἐλέου καὶ φόβου ἡδονήν, *Poetics*, XXVII.

133. *warblings*. The verb, *to warble*, is a favourite with Milton.

135. *sanguine* (Lat. *sanguineus*), red, as if with bloodshed. Addressing the King, the Bard points to a dark red cloud that has passed in front of the sun, and takes it to symbolise the cloud with which the massacre of the bards has covered the country.

137. A reminiscence of Milton, *Lycidas* (*G.T.*, LXXXIX. 168-171):

"So sinks the day-star in the ocean-bed,
And yet anon repairs his drooping head
And tricks his beams, and with new-spangled ore
Flames in the forehead of the morning sky."

repairs, 'recovers' or 'renews,' the primary meaning of the Latin *reparare*.

9. *How sleep the brave, who sink to rest*

THIS exquisite Ode was written, as its author tells us, "in the beginning of the year 1746." Collins had already commemorated, in his "Ode on the Death of Col. Charles Ross," the loss of one gallant Englishman in the disastrous battle of Fontenoy in Flanders. Here, on the 31st of May, 1745, the Duke of Cumberland "found the French covered by a line of fortified villages and redoubts with but a single narrow gap. Into this gap, however, the English troops, formed in a dense column, doggedly thrust

themselves in spite of a terrible fire; but at the moment when the day seemed won the French guns, rapidly concentrated in their front, tore the column in pieces and drove it back in a slow and orderly retreat" (J. R. Green). Defeat abroad was followed by defeat in Scotland, where the Young Pretender won the battle of Falkirk in January, 1746. It may have been the news of this fresh reverse that occasioned this Ode. In any case we may assume it to have been written before the victory of Culloden on April 16 of this year relieved the anxiety of England.

6. *Than Fancy's feet*, etc., than any ground that men have even pictured to themselves in imagination.

7. Cp. the Sea Dirge in Shakespeare's *Tempest* (*G. T.*, I.XV.). So Campbell, but not very happily, introduced 'the mermaid's song' into his *Battle of the Baltic* (*G. T.*, CCL.).

9. **Honour.** Collins' personifications are more real than some of Gray's. Fancy, perhaps, is scarcely distinct, but each of the other three — Spring, Honour, Freedom — though so lightly touched on, is a figure for a sculptor. The epithet 'gray,' given to Honour, though it may be only a conventional epithet, appropriate to a pilgrim's dress, seems to recall Virgil's *cana Fides* (*Aeneid*, I. 292) the 'hoary Honour' of the Roman people, worshipped by them from remote antiquity. Cp. also Horace, *Carmen Saeculare* 57, *Fides et Pax et Honos Pudorque Priscus*.

10. *The lovely lass o' Inverness*

ACCORDING to Cromeek, Burns took the idea from 'the first half verse, which is all that remains' of an old song; but nothing is known of this half verse. At Culloden 'Prince Charlie,' the Young Pretender, was defeated by the Duke of Cumberland. "On the 16th of April [1746] the two armies faced one another on Culloden Moor, a few miles eastward of Inverness. The Highlanders still numbered six thousand men, but they were starving and dispirited. Cumberland's force was nearly double that of the Prince. Torn by the Duke's guns, the clansmen flung themselves in their old fashion on the English front; but they were received with a terrible fire of musketry, and the few that broke through the first line found themselves fronted by a second. In a few moments all was over, and the Highlanders a mass of hunted fugitives. Charles himself after strange adventures escaped to France" (J. R. Green).

4. And ever the salt tear blinds her eye.

5. **Drumossie**, the Highland name for Culloden. Observe the pathetic effect of the repetition.

13. **thou**, the Duke of Cumberland.

11. *I've heard them tilting at our ewe-milking*

JANE ELLIOTT, 1727-1805, third daughter of Sir Gilbert Elliott, second baronet of Minto. Her father and her brother, like herself, had literary tastes. It was her brother who suggested to her the subject of this ballad, the only poem she is known to have written. "The story goes that, as they were driving home in the family coach one evening in 1756, they talked of Flodden, and Gilbert wagered a pair of gloves or a set of ribbons against his sister's chances as a writer of a successful ballad on the subject. After this there was silence, and by the time the journey was ended the rough draft of the song was ready. When presently it was published anonymously, and with the most sacred silence on the part of the writer herself and of her friends as to authorship, it won instant success. . . . Readers were at first inclined to believe that Miss Elliott's *Flowers of the Forest* was a genuine relic of the past suddenly and in some miraculous way restored in its perfection. Nor is this to be wondered at, for no ballad in this language is more remarkable for its dramatic propriety and its exhaustive delineation of its theme. . . . Burns was one of the first to insist that this ballad was a modern composition, and when Sir Walter Scott wrote his *Border Minstrelsy* he inserted it (in 1803) as 'by a lady of family in Roxburghshire'" (T. Bayne in *Dictionary of National Biography*).

At Flodden Field in Northumberland James IV., King of Scotland, was defeated by the Earl of Surrey, Sept. 9, 1513. An unheun pillar of granite marks the spot where the King fell.

The refrain—"The Flowers of the Forest are a' wede away"—appears to be ancient, perhaps even contemporary with the battle of Flodden; but nothing more survives of the old lament.

Metre.—Dactylic. Three dactyls and a trochee in the first line of the couplet, three dactyls and an accented syllable in the second line. Variations are allowed, as is usual, with English dactylic metres: an extra unaccented syllable often begins the line—in l. 17 there are even two extra syllables—and a dactyl is occasionally shortened to a trochee. There is a rhyme or assonance in the middle of the first line of the couplet, so that in this line there is always a caesura after the second syllable of the second dactyl. It is quite possible that this poem, especially if it is the only one its authoress wrote, was composed without any knowledge of metre. Such a possibility does not interfere with the correctness of this analysis.

3. *loaning*, S., an opening between fields of corn, for driving the cattle homewards or milking cows. It is connected with the English word *lane*.

4. **Forest**, Ettrick Forest. **wede**, S., weeded out. This line and the Scottish air associated with it are ancient.

5. **bught**, S., sheepfold, especially a pen for confining the ewes at milking time.

6. **dowie**, S., dreary. The word occurs in the title of a well-known Scottish ballad, *The Dowie Dens of Yarrow*. It is connected with 'dull' and 'dully.'

wae, adjective as well as substantive in Scottish, 'woful,' 'sad.'

7. **daffin'**, S., joking. R. L. Stevenson in *Kidnapped* uses 'to daff' for 'to play the fool.' Cp. Burns, *Twa Dogs*, "Until wi' *daffin'* weary grown, Upon a knowe they sat them down."

gabbin', jesting. 'To gab' is common in O.E. in two senses, 'to scoff' and 'to tell lies.' It is uncertain whether the word is Teutonic or adopted from O.F.

10. **lyart**, S., grizzled, having grey hairs mixed with others.

11. **preaching**. For many generations the preaching or sermon has been the most conspicuous feature of a Scotch religious service, and such services have been the occasion of large gatherings in the country districts. This was doubtless the case before the Reformation as well as since.

fleeching, S., coaxing. Cp. Burns, *Duncan Gray* (XIII. 9), "Duncan *fleech'd* and Duncan pray'd."

13. **gloaming**, evening twilight. This substantive—like the verb 'to gloam,' to grow dark—is chiefly found in Scotch writers, but is apparently of English origin and connected with 'glow' and 'gloom.' The word *gloaming* is still used in the Yorkshire dialect.

youngers, young men. The word is used by Shakespeare, as in the passage quoted in note to No. 8. 71-76.

14. **bogle**, ghost, goblin, common in Scottish literature since 1500. 'Bogey' and 'boggard' are kindred words. Tennyson, *Northern Farmer*, uses 'boggle' as the Lincolnshire form.

17. **Dool** or **dole**, 'mourning'; an old word revived in modern literary English. It came through the French from the Latin root of *doleo*, to grieve; the modern French *deuil* is the same word. For the omission of the relative in this line cp. Sir W. Scott's *Outlaw* (*G. T.*, CCXIII. 3, 4), "And you may gather garlands there Would grace a summer queen."

Border, between Scotland and England.

19. **Forest**, **foremost**. In this line, as in l. 1 and 21, we have an assonance instead of a rhyme.

12. *Thy braes were bonny, Yarrow stream*

JOHN LOGAN (1748-1788) was a Scottish minister and man of letters. He was probably the author of the *Ode to the Cuckoo* often attributed to his friend Michael Bruce.

In this poem, as in the two that immediately precede it in this collection, we may see the romantic movement that marks the closing years of the eighteenth century already beginning. There is the sense of a sweet, strange pathos in "Old, unhappy, far-off things"; and there is that "subtle aroma of place-names" which Sir Walter Scott was to reveal to so many. "Yarrow," says Principal Shairp in his *Aspects of Poetry* (Lecture on *The Three Yarrowes*) is "the inner sanctuary of the whole Scottish border." "Ballad after ballad comes down loaded with a dirge-like wail for some sad event, made still sadder for that it befell in Yarrow." One of the most familiar traditions was of some comely youth either drowned by accident in Yarrow or murdered by a jealous rival and flung into the stream. This latter legend was commemorated in another eighteenth century ballad "in the ancient Scots manner," the "Busk ye, busk ye, my bonny, bonny bride" of William Hamilton of Bangour. The other legend, of accidental death, was followed by Logan and the unknown author of the poem that follows (No. 13). Wordsworth had read both Hamilton and Logan: he quotes Hamilton in "Fair hangs the apple frae the rock" (*G. T.*, cccv.) and Logan in "The water-wraith ascended thrice, And gave his doleful warning" (*G. T.*, cccl.).

Metre.—Observe the trochaic or feminine ending of the second line of each couplet. The Yarrow ballads generally have this rhythm, and obtain a powerfully pathetic as well as musical effect by the use of the name "Yarrow" as a rhyme word.

1. **bonny**, handsome, fair, blithe. A corruption of the French *bonne*, fem. of *bon*, 'good.'

8. The real 'Flower of Yarrow' was Mary Scott of Dryhope, wife of Wat of Harden. Logan has borrowed the title for his unfortunate lover, and Wordsworth follows him (*G. T.*, ccclvi. 25-6) —"Where was it that the famous Flower Of Yarrow Vale lay bleeding?"

12. **squire**, attend as a squire or knight. The verb is used by Chaucer. Squire, or Esquire comes through the French from the Latin *scutiger*, shield-bearer.

15. The metaphor in this line is a favourite one with the great tragedians. Cp. Sophocles, *Antigone*, 804 *παγκοίτην θάλαμον* "the bridal bed where all must sleep," and 816 *Ἀχέροντι νυμφεύσω* "I shall be the bride of Death."

23. *water-wraith*. A wraith (Scandinavian word) was an apparition in the likeness of a person supposed to be seen just before or just after his death. See the wonderful description of the wraith of King James I. of Scotland in Rossetti's *King's Tragedy*. Compare also Scott in *Rosabelle* (*G. T.*, cclxxx. 11, 12), Campbell in *Lord Ullin's Daughter* (*G. T.*, ccxxv. 26), Wordsworth in *Yarrow Visited* (*G. T.*, ccv. 31, 32).

30. *thorough*, the old form of the preposition, now retained only for the adjective.

42. *marrow*, old and provincial English and Scottish, possibly a corruption of French *mari*, from Lat. *maritus*, a husband; generally 'a husband,' but sometimes in the wider sense of 'companion' which Wordsworth adopts in *Yarrow Unvisited* (*G. T.*, ccv. 6).

13. *Down in yon garden sweet and gay*

"THE Editor has found no authoritative text of this poem, to his mind superior to any other of its class in melody and pathos. Part is probably not later than the seventeenth century: in other stanzas a more modern hand, much resembling Scott's, is traceable. Logan's poem [No. 12] exhibits a knowledge rather of the old legend than of the old verses" (F. T. P.).

Metre.—See note to preceding poem. Observe the irregular scansion of l. 5: the first foot is monosyllabic instead of dissyllabic: in other words, there is a pathetic lingering on the first syllable of the line. The rhyme in the middle of lines 5 and 25 is another pathetic touch, the recurring sound having the same plaintive effect as the repetition of the lover's name.

7. *hecht*, S., promised. It also means 'called,' as in Douglas's *Virgil*, "There was an ancient ciété *hecht* Cartage." It is the same word as the old English *hight*, which likewise has these two meanings. Cp. Chaucer, *Wife of Bath's Tale*, "He had held his way as he had *hight*."

17. *lav'rock*, S., lark. Cp. Burns, *Lament of Mary Queen of Scots*, "Now *lav'rocks* wake the merry morn Aloft on dewy wing."

20. *Leader haughs*, the valley meadows by the side of the river Leader. Cp. Wordsworth in *Yarrow Unvisited* (*G. T.*, ccv. 17).

32. *twined o'*, S., parted from. Cp. the old ballad, *Fine flowers in the valley*:

"She's ta'en out her little penknife,
(Fine flowers in the valley):
And twin'd the sweet babe o' its life,
(And the green leaves they grow rarely)."

38. **braid and narrow.** Such antithetical expressions are a common feature of ballad poetry, and their meaning must not be pressed. But this phrase seems to have a special propriety here : *broadly*, far and wide ; *narrowly*, carefully.

14. *Toll for the brave*

"THIS little poem might be called one of our trial-pieces, in regard to taste. The reader who feels the vigour of description and the force of pathos underlying Cowper's bare and truly Greek simplicity of phrase, may assure himself *se valde profecisse* in poetry" (F. T. P.).

"Given an ordinary newspaper paragraph about wreck or battle, turn it into the simplest possible language, do not introduce a single metaphor or figure of speech, indulge in none but the most obvious of all reflections,—as, for example, that when a man is drowned he won't win any more battles—and produce as the result a copy of verses which nobody can ever read without instantly knowing them by heart. How Cowper managed to perform such a feat, and why not one poet even in a hundred can perform it, are questions which might lead to some curious critical speculation."—Leslie Stephen, *Hours in a Library*, Vol. II.

That Cowper did not achieve his success by accident may be inferred from his reply to Johnson's criticism of Prior's verse : "To make verse speak the language of prose without being prosaic, to marshal the words of it in such an order as they might naturally take in falling from the lips of an extemporary speaker, yet without meanness, harmoniously, elegantly, and without seeming to displace a syllable for the sake of the rhyme, is *one of the most arduous tasks a poet can undertake.*" (Southey's *Life of Cowper*, ch. 12.)

Mr. Storr quotes from Lord Stanhope's *History of England*, chap. LXVI., as follows :

"Lord Howe had no sooner come back from this successful cruise, than with equal spirit he pressed the re-equipment of his fleet for another expedition in aid of Gibraltar. But the return of our ships to Portsmouth, joyful as at first it seemed, was dashed by a grievous disaster, which, though occurring in a peaceful harbour, equalled the worst calamities of war. The *Royal George*, of 108 guns, commanded by the gallant Admiral Kempenfeldt, was deemed the first ship in the British navy. It had borne a conspicuous part in the celebrated action of Lord Hawke on the coasts of Brittany, and since that time had been repeatedly the flagship of nearly all our great commanders. In order to stop a slight leak previous to a new expedition, it became necessary to lay this vessel slightly on her side. But so little risk was anticipated from the operation, that the Admiral

with his officers and men remained on board. Nay more, as is usually the case on coming into port, the ship was crowded with people from the shore, especially women and children; and the number of women only has been computed at three hundred. Such was the state of things at ten o'clock on the morning of the 29th of August, the Admiral writing in his cabin, and most of the people between decks; and it is supposed that the carpenters in their eagerness may have inclined the ship a little more than they were ordered, or than the commanders knew, when a sudden squall of wind arising, threw the ship fatally upon her side, and her gun-ports being open, she almost instantly filled with water and went down. A victualler which lay alongside was swallowed up in the whirlpool which the plunge of so vast a body caused, and several small craft, though at some distance, were in the most imminent danger. About three hundred—chiefly sailors—were able to save themselves by swimming and the boats; but the persons that perished—men, women, and children—though they could not be accurately reckoned, amounted, it is thought, to almost a thousand. Of these no one was more deeply and more deservedly lamented than Admiral Kempenfeldt himself. He was held, both abroad and at home, to be one of the best naval officers of his time; the son of a Swedish gentleman, who, coming early into the English service, generously followed the ruined fortunes of his master, James the Second, but who, after the death of that monarch, was recalled by Queen Anne, and who has been portrayed by Addison in his excellent sketch of Captain Sentry."

Metre.—Iambic; three accents in each line. The first line is to be read very slowly, the first two monosyllables each taking the place of a dissyllable: Tóll fór the bráve. So l. 25: Weigh the véssel úp. Cp. Shakespeare's "Stáy, the Kíng hath thrówn his wárder dówn."

Cowper himself speaks of the poem as written in Alexandrines, i.e. lines of *six* iambic feet. It was probably an afterthought, therefore, to divide the long lines into two. The choice of metre was determined by the air for which Cowper composed these words as a song.

4. **Fast** by, close beside, very near. Cp. Milton, *Paradise Lost*, II. 725, "*Fast by Hell Gate.*" This use is now obsolete except in poetry, but was once fairly common in prose. It comes naturally from the original sense of the adverb, 'firmly,' 'fixedly.'

25. **weigh**, raise, as in the expression 'to *weigh* anchor.' From A.S. *wegan*, 'to carry.'

"In 1782 and the following year attempts were made to lift the ship by means of cables passed under her keel. These failing, it was blown up by help of divers in 1839" (F. Storr).

27-8. There may be a reminiscence of these lines in Campbell's *Battle of the Baltic* (G. T., CCLI. 55-63).

31. Cp. Campbell again in *Ye Mariners of England* (G. T., CCL. 25, 26), "With thunders from her native oak She quells the floods below."

15. *All in the Downs the fleet was moor'd*

JOHN GAY was born at Barnstaple in 1688. He was apprenticed to a London silk-mercator, but soon abandoned this trade for literature. He dedicated his first poem to Pope, who became his friend. His most famous achievement is his *Beggar's Opera*, 1728, which was said to have made "Gay rich and Rich (the manager) gay." But little of his work is now read except the two ballads of *Black-Eyed Susan* and *'Twas when the Seas were Roaring*, and perhaps his *Fables*. He was a great favourite in society, and the Duke and Duchess of Queensberry took him to live with them in his last years. Dying in 1732, he was buried in Westminster Abbey. Pope wrote his epitaph, beginning "Of manners gentle, of affections mild; In wit a man, simplicity a child."

1. Downs, "The part of the sea within the Goodwin Sands, off the east coast of Kent, a famous rendezvous for ships. It lies opposite to the eastern termination of the North Downs" (N. E. D.).

2. streamers, flags. Cp. Shakespeare, *Henry V.*, III., Prologue, 6, "His brave fleet With silken *streamers* the young Phoebus fanning."

15. chance is probably a verb for 'it chance,' but practically takes the place of an adverb 'by chance.' Cp. Shakespeare, *II. Henry IV.*, II. i. 12, "It may *chance* cost some of us our lives"; *Merry Wives*, v. v. 230, "How *chance* you went not with Master Slender?" Also cp. No. 36. 95.

16. *Of all the girls that are so smart*

"A LITTLE masterpiece in a very difficult style: Catullus himself could hardly have bettered it. In grace, tenderness, simplicity, and humour, it is worthy of the Ancients: and even more so, from the completeness and unity of the picture presented" (F. T. P.).

HENRY CAREY (died 1743) was a musician and a writer of operas and burlesques, the most famous of which is *Chrononhotonthologos*, "the most tragical tragedy ever yet tragedized by any company of tragedians." The authorship of *God Save the King* is sometimes attributed to him, and was claimed for him

by his son, but apparently without reason. *Sally in our Alley*, first published about 1715, won praise, according to Carey himself, from 'the divine Addison.' Carey also said that the poem owed its origin to his having 'dodged' a 'prentice treating his mistress to various London amusements.

35. *lurch*. "The phrase 'to leave in the lurch' was derived from its use in an old game; to *lurch* is still used in playing cribbage.... The game is mentioned in Cotgrave: *F. louché*, 'the game called Lurche, or a Lurch in game; *il demeura louché*, he was left in the lurch.' He also gives: *Ourche*, 'the game at table called lurch'" (Skeat). 'To leave in the lurch' has come to mean 'leave in a forlorn condition.'

17. *Go fetch to me a pint o' wine*

BURNS stated that the first four lines were old. Messrs. Henley and Henderson (*Poetry of Burns*, Vol. III.), say: "A ballad, *O Errol, it's a bonny place*, in Sharpe's *Ballad Book* (1823) begins thus:

"Go fetch to me a pint of wine,
Go fill it to the brim;
That I may drink my gude Lord's health,
Tho' Errol be his name."

And Burns may have had little more than some such suggestion for his brilliant and romantic first quatrain."

2. *tassie*, S., goblet. French, *tasse*.
4. *service*, i.e. in token of my duty to her.
5. *Leith*, the Port of Edinburgh.
6. *ferry*, across the Firth of Forth.
7. *rides*, floats at anchor.

the *Berwick-law*, North Berwick Law, in Haddingtonshire, overlooking the Firth of Forth. *Law* is a Scottish and Northumbrian term for a hill, especially one more or less round or conical.

12. *thick*. Another reading is *deep*.

18. *If doughty deeds my lady please*

ROBERT GRAHAM, of Gartmore, on the borders of Perth and Stirling, was in early life a planter in Jamaica. He was chosen rector of Glasgow University in 1785, in opposition to Burke; and represented the county of Stirling in parliament from 1794 to 1796. Scott inserted this song in the first edition of his *Minstrelsy of the Scottish Border*, under the impression that it

was of the age of Charles I. It had, he wrote after the real authorship had been discovered, "much of the romantic expression of passion, common to the poets of that period, whose lays still reflected the setting beams of chivalry."

1. **doughty**, valiant, applied both to persons and things. It is an old English word corresponding to the German *tüchtig*, capable. It is still in use, but always with an archaic, and generally with a humorous flavour.

12. **trow**, believe. Cp. *Luke* (A.V.) xvii. 9, "I trow not."

14 **dight**, equip, dress. The verb was derived from the Latin *dictare*, and originally meant 'to dictate,' then 'to appoint, ordain.' The meaning 'put in order, array, dress,' is, however, an early one; and this is the use that has survived in literature chiefly in the past participle.

16. **squire**. See No. 12. 12 and note.

23. No maiden blames me for her ruin. **Skaith**, S., hurt, damage: used as a verb in No. 38. 13. Cp. English *scathe*, and Germ. *schaden*. "Ha, how grete harme and *skaith* for evermare that child has caught, throw lesing of his moder," Douglas, *Virgil*.

25. **ride the ring**. Cp. Scott in *Rosabelle* (G.T., CCLXXXI. 21), "'Tis not because the ring they ride." "A ring was suspended, not tightly fastened, but so that it could easily be detached from a horizontal beam resting on two upright posts. The players rode at full speed through the archway thus made, and as they went under passed their lance-points, or aimed at passing them, through the ring, and so bore it off. See Ellis's *Brand's Popular Antiquities*, re-edited by Hazlitt" (Prof. Hales).

19. *Sweet stream, that winds through yonder glade*

THE limpid purity of the stream and the smoothness of its surface find their counterparts in the exquisite purity and simplicity of the language and the unbroken melody of the verse.

4. Cp. Gray in his *Elegy* (No. 36. 73), "Far from the madding crowd's ignoble strife." We may contrast the surroundings of the heroine of Matthew Arnold's *Requiescat*: "Her life was turning, turning, In mazes of heat and sound."

9. **watery glass**, the smooth and transparent surface of the stream.

20. *Sleep on, and dream of Heaven awhile*

By his dates (1763-1855) SAMUEL ROGERS, the contemporary of Wordsworth and Byron, belongs to the period covered by the Fourth Book of the *Golden Treasury*. But though the influence of Wordsworth and the new romantic movement is manifest in

his *Italy*, written 1819-1834, the merits of Rogers' best work are rather those of the eighteenth century than those of the newer verse. In this poem and in No. 34 we have—as in so much of Cowper—the “tenderness, thoughtfulness and grace” that were destined, as Sir Henry Taylor said, to be “trampled in the dust” along with the “didactic dulness” of which the nineteenth century accused the eighteenth.

Some of the differences between the poetry of the two centuries will be suggested by a comparison of this poem with Tennyson's *Sleeping Beauty*, one of the sections of *The Day-Dream*. Much nearer to the tone of Rogers is Hood's poem, *The Death Bed* (G.T., CCLXXIX.).

21. *For ever, Fortune, wilt thou prove*

“PERHAPS no writer who has given such strong proofs of the poetic nature has left less satisfactory poetry than Thomson. Yet this song, with *Rule Britannia* and a few others, must make us regret that he did not more seriously apply himself to lyrical writing” (F. T. P.).

3. mutual, reciprocating our feeling, loving us as we love it.

7. genial, full of cheerfulness and vitality. In the old Roman religion the *Genius* was the tutelary spirit that watched over each individual life: this Genius was “the source of the good gifts and hours which brighten the life of the individual man, and also the source of his physical and mental health—in a word, his good spirit” (Preller). See note on No. 5. 15, “Genii.”

10. loveless, joyless vow, the French *mariage de convenance*.

14. absolve thee from caring for me in the future.

16. Make but, i.e. If only thou wilt make. With this substitution of an imperative for a conditional clause, compare the similar construction in Virgil, *Eclogue* x. 4-6, *Sic tibi. . . . Doris amara suam non intermisceat undam : Incipe*.

22. *The merchant, to secure his treasure*

MATTHEW PRIOR, poet and diplomatist, was born in Dorsetshire in 1664. He was educated at Westminster under Dr. Busby, and at St. John's College, Cambridge. His *City Mouse and Country Mouse* written, in conjunction with Montague, to ridicule Dryden's *Hind and Panther*, procured him an appointment as secretary to the embassy at the Hague. He served in other embassies, and in 1713-4 was ambassador at Paris. With the fall of the Tories in 1714 his prosperity came to an end. He died in 1721. See Johnson's *Lives of the Poets* and Thackeray's *English Humourists*. For Cowper's high opinion of Prior's verse see the quotation in the introductory note to No. 14.

"Prior's seem to me amongst the easiest, the richest, the most charmingly humorous of English lyrical poems. Horace is always in his mind; and his song, and his philosophy, his good sense, his happy easy turns and melody, his loves and his Epicureanism bear a great resemblance to that most delightful and accomplished master."—Thackeray, *English Humourists*.

"His is the 'nameless charm' of Piron's epigram,—that fugitive *je ne sais quoi* of gaiety, of wit, of grace, of audacity, it is impossible to say what, which eludes analysis as the principle of life escapes the anatomist. In the present case it lifts its possessor above any other writer of familiar verse; but it is something to which we cannot give a name, unless, indeed, we take refuge in paradox, and say that it is... MATTHEW PRIOR."—Austin Dobson in Ward's *English Poets*.

2. *Conveys*, etc., i.e. Professes his cargo to be something less valuable than it really is. On this passage Prof. Rowley writes to me as follows: "It is far, I imagine, from being the only passage in the poets in which the parallelism between the thing that illustrates and the thing illustrated is not consistently maintained throughout, either breaking down before it reaches the end or being intermittent only. Here the poet, *making love* to Euphelia while he *means* love to Cloë, seems to be struck by the resemblance of his conduct to that of a merchant who consigns a specially precious commodity under a lying label, thinking it will thereby be conveyed to its destination in greater safety; and so, in his good ship, 'Verse,' consigns *Love to Cloë* labelled *Love to Euphelia*, without concerning himself about the delivery of his commodity—how Cloë is to get that which is really hers. 'Conveys' doubtless stands for 'gets it conveyed.'"

7. noted, made known.

23. *Never seek to tell thy love*

WILLIAM BLAKE (1757-1827), poet, painter, designer and mystic, is one of the most remarkable figures in English literature and English art. He lived apart from his contemporaries, by whom he was not appreciated or understood; and drawing inspiration from the Elizabethan poets, but still more from Nature herself, he anticipated in some ways the romantic movement in English poetry which is often dated from the publication of *Lyrical Ballads* by Coleridge and Wordsworth in 1798.

"With what insight and tenderness, yet in how few words, has this painter-poet here himself told *Love's Secret*!" (F.T.P.)

Metre.—Irregular. Blake did not write his verses by the book. Rules of verse are meant to help, not to trammel, the artist; and the poet must in each case decide for himself how far he will abide by them. He may make or mar his poem by a

bold departure from rule. The effect of the irregularity in this poem, for instance, is to aid the sense of a mysterious and gentle wind blowing where it listeth, 'silently, invisibly.' There are no metrical discords; but the element of unexpectedness in the rhythm gives it a certain unpremeditated charm. "Where he is successful," Mr. Comyns Carr says of Blake, "his work has the fresh perfume and perfect grace of a flower, and at all times there is *the air of careless growth* that belongs to the shapes of outward nature."

10. **A traveller.** Blake's poetry is full of symbols, and one can hardly interpret the symbols without narrowing their meaning unduly and destroying the poetry. But it may help some readers to be told that the 'traveller' is the conviction that she is loved entering the heart of the beloved one.

24. *When lovely woman stoops to folly*

FROM *The Vicar of Wakefield*, ch. xxiv. These eight lines are the only verses by OLIVER GOLDSMITH in *The Golden Treasury*. The whole bulk of Goldsmith's poetry is not large, but his *Deserted Village* must find a place in every anthology of longer English poems.

25. *Ye banks and braes o' bonnie Doon*

BURNS wrote three versions of this song—all of them, probably, in 1791. The first began, "Sweet are the banks, the banks o' Doon." The second, and by far the most perfect, begins, "Ye flowery banks o' bonie Doon." This is the version which, except in the first line, Mr. F. T. Palgrave has adopted. The third and best known version runs as follows:

"Ye banks and braes o' bonie Doon,
 How can ye bloom sae fresh and fair?
 How can ye chant, ye little birds,
 And I sae weary fu' o' care!
 Thou'll break my heart, thou warbling bird,
 That wantons thro' the flowering thorn!
 Thou minds me o' departed joys,
 Departed never to return.
 Aft hae I rov'd by bonie Doon
 To see the rose and woodbine twine,
 And ilka bird sang o' its luvie,
 And fondly sae did I o' mine.
 Wi' lightsome heart I pu'd a rose,
 Fu' sweet upon its thorny tree!
 And my fause luvier staw my rose—
 But ah! he left the thorn wi' me."

A comparison of the above with the version in the text will furnish a good lesson in literary criticism. (1) The additional epithets weaken the simplicity and brevity to which the poem owes so much of its pathetic power. (2) The later version loses a repetition that is full of meaning—the passionate recurrence of “Thou’l break my heart, thou bonnie bird”—and inserts in lines 7 and 8 a repetition of ‘departed’ that is only a weakness. (3) Indeed the introduction of the word ‘departed,’ not to be found in either of the earlier versions, in itself strikes a false note: the rest of the poem is pure Scottish: this word recalls the atmosphere of conventional English poetry. (4) In the last line “But left the thorn wi’ me” is more powerful than “But ah! he left the thorn wi’ me,” because the first version lets us feel the pathos for ourselves, the second insists on calling our attention to it.

“Are you not forgetting,” said I, “that Burns was not then singing of himself, but of some forsaken damsel, as appears by the second stanza? which few, by the way, care to remember. As unremember’d it may have been,” I continued, after a pause, ‘by the only living—and like to live—Poet I had known, when, so many years after, he found himself beside that ‘bonnie Doon,’ and whether it were from recollection of poor Burns, or of ‘the days that are no more’ which haunt us all, I know not—but, he somehow ‘broke’ as he told me, ‘broke into a passion of tears.’” —Fitzgerald’s *Euphranor* (*Literary Remains*, Vol. II., p. 53). The ‘living poet’ referred to was Tennyson.

26. *Awake, Aeolian lyre, awake*

THE writing of this Ode seems to have been spread over several years. It was completed before Dec. 26, 1754, when Gray sent it to Wharton, calling it an “Ode in the Greek manner,” and adding, “If this be as tedious to you, as it is grown to me, I shall be sorry that I sent it you.” It was printed in 1757 along with *The Bard* (No. 8) at Horace Walpole’s private press, Strawberry Hill, the two Odes being entitled simply ‘Ode I.’ and ‘Ode II.’ A motto from Pindar, *Olymp.* II., was prefixed—*φωνᾶντα συνετοῖσι*, “vocal to (or, having meaning for) the intelligent.” A friendly reviewer suggested that Gray might with propriety have completed the quotation—*ἐς δὲ τὸ πᾶν ἐμυνήων χαρίζει*, “but for the generality they need interpreters.” Gray acted upon the hint in the edition of 1768, gave the quotation in full, and added notes, together with the following ‘advertisement.’ “When the Author first published this and the following Ode, he was advised, even by his Friends, to subjoin some explanatory Notes, but had too much respect for the understanding of his Readers to take that liberty.”

Though Gray’s *Elegy* (No. 36) is justly esteemed the most

precious part of his poetical legacy, this Ode in some respects represents the high-water mark of his achievement. Nowhere else is the flight of his imagination so lofty, or the pomp of his language so splendid, as in the stanzas to Shakespeare and Milton, whilst the lyric melody and the sympathy with Nature of his lines about Greece (66-76) are worthy of Milton's *Nativity Ode* (*G. T.*, LXXXV.) or Shelley's *Hellas*.

For other poetic reviews of "the progress of poetry," see Collins' *Ode to Simplicity* (No. 2), Cowper's *Table Talk*, Keats' early poem *Sleep and Poetry*, Mr. William Watson's *Wordsworth's Grave*. Matthew Arnold borrowed Gray's title for his little poetical apologue, "Youth rambles on life's arid mount."

Metre.—See note to *The Bard* (No. 8).

Analysis of the Ode (from Gray's Notes).—"1, The subject and simile, as usual with Pindar, are united. The various services of poetry, which gives life and lustre to all it touches, are here described; its quiet majestic progress enriching every subject (otherwise dry and barren) with a pomp of diction and luxuriant harmony of numbers; and its more rapid and irresistible course, when swoln and hurried away by the conflict of tumultuous passions. 13-24, Power of harmony to calm the turbulent sallies of the soul. 25-41, Power of harmony to produce all the graces of motion in the body. 42-53, To compensate the real and imaginary ills of life, the Muse was given to mankind by the same Providence that sends the Day, by its cheerful presence, to dispel the gloom and terrors of the Night. 54-65, Extensive influence of poetic Genius over the remotest and most uncivilised nations; its connection with liberty, and the virtues that naturally attend on it. 66-82, Progress of Poetry from Greece to Italy, and from Italy to England. 83-94, Shakespeare. 95-102, Milton. 105, Meant to express the stately march and sounding energy of Dryden's rhimes."

1. **Awake**. "Awake, my glory; awake, lute and harp.—David's *Psalms* [lvii. 9]" (G.).

Aeolian lyre. "Pindar styles his own poetry, with its musical accompaniments, *Αἰολῆς μολπή*, *Αἰολίδες χορδαί*, *Αἰολίδων πνοαὶ αὐλῶν*, Aeolian song, Aeolian strings, the breath of the Aeolian flute" (G.). This note was added in correction of the mistake made by one of Gray's reviewers who confused the "Aeolian lyre" with the instrument known as "the Aeolian harp." Lyric poetry was called by the Greeks Aeolian because Sappho and Alcaeus, two of the greatest lyric poets, were natives of the island of Lesbos in the region known as Aeolia or Aeolis, and wrote in the Aeolic dialect.

2. **rapture**, inspiration. Cp. l. 96, 'Extasy.'

3. **Helicon**, a mountain range in Bœotia, Northern Greece. In

it were the two fountains, Aganippe and Hippocrene, sacred to the Muses.

4. **mazy.** Cp. Coleridge in *Kubla Khan* (*G.T.*, CCXVI. 25), "Five miles meandering with a mazy motion."

5. **laughing.** Cp. Virgil, *Ecl.* iv. 20, *Mixtaque ridenti colocasia fundet acantho*; Wordsworth, *Ode to Duty* (*G.T.*, CCLII. 45), "Flowers laugh before thee on their beds"; Shelley, *Adonais*, l. 441, "A light of laughing flowers along the grass is spread."

9. **Ceres**, the goddess of corn. **reign**, realm: Cp. No. 48. 36, "The limits of their little reign."

10. Cp. Horace's description of Pindar in *Odes*, iv. ii., *Monte decurrens velut amnis*, "Like a stream rushing down from the mountain."

amain, with main force, mightily; used by Shakespeare and Milton.

13. "The thoughts are borrowed from the first Pythian of Pindar" (G.). Gray adds on l. 20, "This is a weak imitation of some incomparable lines in the same Ode." Mr. E. Myers translates the passage as follows: "O golden Lyre, thou common treasure of Apollo and the Muses violet-tressed, thou whom the dancer's step, prelude of festal mirth, obeyeth, and the singers heed thy bidding, what time with quivering strings thou utterest preamble of choir-leading overture—lo, even the sworded lighting of immortal fire thou quenchest, and on the sceptre of Zeus his eagle sleepeth, slackening his swift wings either side, the king of birds, for a dark mist thou hast distilled on his arched head, a gentle seal upon his eyes, and he in slumber heaveth his supple back, spell-bound beneath thy throbs. Yea, also violent Ares, leaving far off the fierce point of his spears, letteth his heart have joy in rest, for thy shafts soothe hearts divine by the cunning of Leto's son and the deep-bosomed Muses."

14. **solemn-breathing.** Cp. Milton, *Comus*, 555, "A soft and solemn-breathing sound Rose like a stream of rich distilled perfumes."

15. **shell**, used in English poetry—as *χέλυς* in Greek, and *testudo* in Latin—for 'lyre.' In Greek mythology the lyre was said to have been invented by Hermes out of a tortoise-shell. Cp. Collins in No. 27. 3, "The Passions oft, to hear her shell."

17. **the Lord of War.** Ares, the God of War, identified by the Romans with Mars, was specially worshipped in Thrace. Cp. Chaucer's description, in his *Knightes Tale*, of 'the grete temple of Mars in Thrace.'

19. Orpheus, in classical legend, lived in Thrace, and attempted to civilise his fellow-countrymen.

20. **Perching** agrees with *king*. **feathered king**, an expression also applied to the eagle in the *Phoenix and Turtle*, lines attributed to Shakespeare.

26. **Tempered to**, regulated by, attuned to. Cp. Milton, *Lycidas* (G. T., LXXXIX. 33) "*Tempered to the oaten flute.*"

27. **Idalla**, in Cyprus, where Aphrodite (Venus) was worshipped.

velvet green. Dr. Johnson objected to the epithet, laying down the principle that "An epithet or metaphor drawn from Nature ennobles Art; an epithet or metaphor drawn from Art degrades Nature." Some readers at least have felt the same objection to Tennyson's description of a waterfall as "dropping veils of finest lawn." But Gray was following Shakespeare: "the summer's *velvet* buds," *Henry V.*, i. ii. 194.

28. **rosy crowned Loves**, Cupids crowned with roses.

29. **Cytherea**. Aphrodite (Venus) was fabled to have risen from the foam of the sea, and to have appeared first at Cythera, an island off Laconia, in the south of Greece.

30. **antic**, the same word as 'antique.' So Milton seems to have written "With *antick* pillars mossy proof" in *Il Penseroso*, 158. Gray means 'quaint but not ungraceful': cp. Shakespeare, *Macbeth*, iv. i. 130, "I'll charm the air to give a sound, While you perform your *antic* round." "Its modern sense of 'grotesque' is probably derived from the remains of ancient sculpture rudely imitated and caricatured by mediaeval artists, and from the figures in Masques and Antimasques dressed in ancient costume, particularly satyrs and the like" (Dr. Aldis Wright).

31. **frolic**, adjective, the German *fröhlich*, joyful, merry. Cp. Milton, *L'Allegro* (G. T., CXLIV. 18), "The *frolic* wind that breathes the spring"; Tennyson, *Ulysses*, "That ever with a *frolic* welcome took The thunder and the sunshine."

35. "Μαρμαρυγὰς θεῖτο ποδῶν· θαύμαζε δὲ θυμῷ," Homer, *Odyssey*, viii. 265" (G.) "He gazed on the flashing of the feet and marvelled in his mind."

many-twinkling. Johnson condemned the compound as incorrectly formed: "We may say 'many spotted,' but scarcely 'many spotting.'" The word had been used by Thomson in 1728, *Spring*, l. 158, "the *many-twinkling* leaves Of aspin tall." It was afterwards used by Keble, who translates the ἀνήριθμον γέλασμα of Aeschylus by "The *many-twinkling* smile of ocean" (*Christian Year*, 2nd Sunday after Trinity).

38. **sublime**, in the literal sense of 'uplifted.' Lat. *sublimis*. Cp. l. 95.

39. **wins**. Cp. *Paradise Lost*, II. 1016, "On all sides round Environed *wins* his way."

41. "Ἀάμπει δ' ἐπὶ πορφυρέῃσι παρέλῃσι φῶς ἔρωτος, Phrynichus apud Athenaeum [xiv. 604a]" (G.). "And on his roseate cheeks gleams the light of love." Phrynichus was an early Greek tragic poet, a contemporary of Aeschylus. Cp. also Virgil, *Aeneid*, i. 590, *lumenque iuventae Purpureum, et laetos oculis afflarat honores*, "Venus had shed on her son the purple light of youth and the glad lustre in his eyes."

46. **fond**, 'foolish,' the sense which the word bears in Milton, Shakespeare, and the Authorised Version of the Bible.

47. **justify the laws**. Cp. Milton, *Paradise Lost*, i. 26, "Justify the ways of God to men."

50. **boding**, i.e. boding evil, ominous.

51. **gives**, 'allows,' a sense which the Lat. *dat* sometimes bears.

52. "Or seen the Morning's well-appointed Star

Come marching up the eastern hills afar.—Cowley" (G.).

53. **Hyperion**, the sun. Homer's name for the sun-god is Ὑπερίων Ἡέλιος. Gray followed Shakespeare (*Hamlet*, i. ii. 140), as Keats did afterwards, in making the penultimate syllable short: the word should strictly be *Hypērion*.

spy, "without the idea of secrecy now always attaching to it" (Bradshaw).

glittering shafts of war, the rays of the morning compared to the shining spears of an advancing host; a fine application of the *lucida tela diei*, 'glittering shafts of day,' in *Lucretius*, i. 147.

54-65. "See the Erse, Norwegian, and Welsh fragments, the Lapland and American songs" (G.). 'Erse fragments' refers to Macpherson's *Fragments of Ancient Poetry collected in the Highlands of Scotland and translated from the Gaelic or Erse language*, Edinburgh, 1760. The note is evidence that Gray believed in the genuineness of Macpherson's discoveries as late as 1768. Gray was much interested in fragments of ancient Norse and Welsh poetry, and several translations from these sources will be found among his poems.

54. "*Extra anni solisque vias*, Virgil [*Aen.*, vi. 797]. *Tutta lontana dal camin del sole*, Petrarch [*Canzone*, i. § 3]" (G.).

54-58. Mr. Tovey points out that the description is 'epitomized' from Virgil, *Georgics*, iii. 352-383.

59. **laid** may agree with 'Youth,' but it is better to take it with 'Muse.'

60. **savage**, perhaps in its original sense of 'woodland.' In this sense Spenser used it, spelling it 'salvage' (Lat. *silvaticus*).

repeat, colebrate in verse.

62. **feather-cinctured.** Cp. Milton, *Paradise Lost*, ix. 1115-8:

“Such of late

Columbus found the American, so girt
With *feathered cincture*, naked else and wild
Among the trees on isles and woody shores.”

dusky. The epithet is an improvement on Pope’s “wool their *sable* loves” in *Windsor Forest*, 410.

64. **pursue.** The subjects to the verb are Glory, Shame, Mind, and Flame. **generous shame**, the feeling of sensitive honour, the Greek *aidōs*, the Latin *pudor*, natural to noble minds. **unconquerable mind** recalls Milton’s ‘unconquerable will,’ *Paradise Lost*, i. 106.

Dugald Stewart writes on these lines: “I cannot help remarking the effect of the solemn and uniform flow of verse in this exquisite stanza, in retarding the pronunciation of the reader, so as to arrest his attention to every successive picture, till it has time to produce its proper impression.”

66-82. “Chaucer was not unacquainted with the writings of Dante or of Petrarch. The Earl of Surrey and Sir Thomas Wyatt had travelled in Italy, and formed their taste there. Spenser imitated the Italian writers; Milton improved on them; but this school expired soon after the Restoration, and a new one arose on the French model, which has subsisted ever since” (G.). But though Gray’s note thus acknowledges the great obligations of English poets to Italy, his poem, like Collins’ *Ode to Simplicity*, conveys the impression that Latinism lost her ancient spirit very speedily. Neither Ode recognises the fact that mediaeval Italy, in its poetry and painting, was extraordinarily rich in those imaginative gifts which the old Roman nation lacked. The contrast between ancient and mediaeval Italy in this respect is admirably emphasised in the lecture by the late Dean Church on *Christianity and the Latin Races* (*Gifts of Civilisation*, p. 186).

“The classic names in this stanza are not inserted at random. The oracle of Apollo at Delphi is mentioned first, as the shrine of the God of Poesy. It was also in a sense the *focus* of a poetry of the severest and most religious type: that of Hesiod, for example, and Pindar. Thence we pass to the islands of the *Ægean*, to Delos, the mythic birthplace of Apollo where hymns were yearly sung in his honour, to Lesbos (Sappho and Alcaeus), Ceos (Simonides), etc.; the Ilissos, again, represents for us Athens as the scene in which dramatic poetry reached its perfection (Aeschylus, Sophocles, Euripides); the remainder recalls the poetry of Asia Minor, from the Ionian coast of which the *Iliad* and *Odyssey*, according to the general belief both of ancient and modern times, first came to Greece proper” (Tovey).

66. **Delphi's steep.** Cp. Milton, *Nativity Ode* (*G.T.*, lxxxv. 178), "With hollow shriek the *Steep of Delphos* leaving."

67. Cp. Byron's lines in *Don Juan* on "The Isles of Greece."

68. **Ilissus.** The name will recall to lovers of Greek literature the scene of Plato's *Phaedrus*—in which dialogue Socrates and his friend stroll up the dry river-channel and choose a shady spot for a seat—and to lovers of English poetry the famous 'purple patch' in Milton's *Paradise Regained*, the description of Athens in Book IV.

69. **amber.** Gray seems to use this epithet to describe the colour of the Maeander, which is a muddy river: cp. the epithet *flavus*, 'yellow,' 'tawny,' given by Roman poets to the Tiber. But Milton has twice used the expression "amber stream," once of "the River of Bliss" (*Paradise Lost*, III. 359), once of Choaspes, "the drink of none but kings" (*Paradise Regained*, III. 288), in both cases evidently denoting the purity of the water. Cp. Virgil, *Georgic* III. 520, *Purior electro campum petit amnis* ("a stream purer than amber makes its way to the plain"). See the interesting note in which Mr. Tovey discusses Gray's meaning.

70. **lingering.** Cp. Ovid, *Heroides*, LX. 55, *Maecandros, toties qui terris errat in isdem, Qui lassas in se saepe retorquet aquas* ("Maeander, that wanders so often amid the same lands, and often turns back his weary waters upon their course"), and Milton, *Comus*, 230, "By slow Maeander's margent green."

73. **poetic mountain.** Though the Greeks constantly associated mountains with poetry the feeling expressed in this line was a new thing in English literature. The reality of Gray's love for mountains is attested by an often-quoted passage in his letters: "In our little journey up to the Grande Chartreuse I do not remember to have gone ten paces without an exclamation that there was no restraining: not a precipice, not a torrent, not a cliff, but is fragrant with religion and poetry" (Nov. 16, 1739). The moderns have, however, carried the love of mountains much further than Gray, who confessed that he thought Mont Cenis "carried the permission mountains have of being frightful rather too far, and its horrors were accompanied with too much danger to give me time to reflect upon their beauties."

75. **hallowed fountain.** In the Greek religion every fountain had its own spirit.

77. **the sad Nine,** the Muses, sad because of the decay of Greece.

78. **Latian plains,** the plains of Latium, in which Rome is situated. Gray was doubtless thinking of Horace (*Epistles*, II. i. 156): *Graecia capta ferum victorem cepit, et artes Intulit agresti*

Latium, "Captive Greece led captive her fierce conqueror and brought the arts to savage Latium."

79. **tyrant Power**, Imperial Rome. **coward Vice**, the degeneracy of the Greeks that moved the Roman satirist to scorn—*Graeculus esuriens in carlum iusseris ibit*—Juvenal's line, known to English readers in Johnson's brilliant adaptation: "All sciences a fasting Monsieur knows, And bid him go to hell, to hell he goes."

83. **the sun**, the sunny South, Greece and Italy.

84. **green lap**. Cp. Milton, *Song on May Morning*:

"The flowery May, who from her *green lap* throws
The yellow cowslip and the pale primrose."

Nature's Darling. Shakespeare is so called as having been taught by Nature, not by the schools. Thus Milton contrasts him with Jonson, *L'Allegro* (*G. T.*, CXLIV. 131-4):

"Then to the well-trod stage anon,
If Jonson's learned sock be on,
Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild."

87. **dauntless child**. Cp. Horace's description of his own childhood, *Odes*, III. 4. 20, *Non sine dis animosus infans*.

88. **smiled**. Cp. Virgil, *Eclogue* IV., *Incipe, parve puer, risu cognoscere matrem* ("Begin, little child, to recognise thy mother with a smile") addressed to the child whose birth was to inaugurate a new Golden Age.

89. **pencil**, Lat. *penicillus*, here used in its original sense, 'the painter's brush.'

90. **year**, season. Cp. 'sullen year' in No. 1. 17.

93. **of horror that**. That (key can unlock the gates) of Horror.

94. Cp. *πηγάς δακρύων*, 'founts of tears,' Sophocles, *Antigone*, 803.

95-102. In allusion to Milton's lines about himself, *Paradise Lost*, VII. 12-14:

"Up led by thee
Into the Heaven of Heavens I have presumed,
An earthly guest, and drawn empyreal air."

95. Cp. "He on the wings of cherub rode sublime," *Par. Lost*, VI. 771.

96. **Extasy**, inspiration. Cp. 'rapture' in l. 2.

98. "Flammantia moenia mundi, *Lucretius*, I. 74" (G.).

99. "For the spirit of the living creature was in the wheels
. . . And above the firmament, that was over their heads, was

the likeness of a throne, as the appearance of a sapphire-stone. . . . This was the appearance of the glory of the Lord—*Ezekiel*, i. 20, 26, 28" (G.). Cp. also *Par. Lost*, vi. 758.

"Whereon a sapphire throne, inlaid with pure
Amber, and colours of the showery arch."

101. Cp. *Par. Lost*, iii. 380, "Dark with excessive bright thy skirts appear."

102. "'Οφθαλμῶν μὲν ἀμερσεῖ δίδου δ' ἡδείαν ἀοιδὴν, *Homer, Odyssey*, viii. 64" (G.). "The Muse robbed (the minstrel Demodocus) of his eyes, but she gave him sweet song." Milton himself compares his own case with that of

"Blind Thamyras, and blind Maeonides,
And Tiresias and Phineus, prophets old."

(*Par. Lost*, iii. 35.)

He attributed his blindness to his political labours: see the second of his two sonnets *To Cyriac Skinner*:

"What supports me, dost thou ask?

The conscience, friend, to have lost them overplied

In liberty's defence, my noble task,

Of which all Europe rings from side to side."

Gray's line is almost a translation of Virgil, *Aeneid*, x. 746, *In aeternam clauduntur lumina noctem*.

105. "The Heroic couplet was first introduced from Italy into England by Chaucer. Between Chaucer and Dryden it was adopted by many poets as their metrical form. The general French adoption of it gave it a new popularity in this country in the latter part of the seventeenth century. In Dryden's hands it assumed a new character; it acquired an amazing power and vigour, and a certain novel rapidity of movement" (Hales).

106. "Hast thou clothed his neck with thunder? *Job xxxix. 19*" (G.). The previous line may be a reminiscence of Virgil's *currum geminosque iugales Semine ab aetherio, spirantes naribus ignem, Aeneid*, vii. 280.

108. We are meant to think of Fancy as an allegorical figure hovering in the air and scattering gifts—i.e. poetic images—from an urn appropriately covered with pictures.

110. "Words that weep, and tears that speak, *Cowley*" (G.). According to Mr. Gosse the line in Cowley is really "Tears which shall understand and weep."

Dugald Stewart (*Philosophy of Human Mind*) says: "I have sometimes thought Gray had in view the two different effects of words already described; the effect of some in awakening the powers of conception and imagination; and that of others in exciting associated emotions,"

111. "We have had in our language no other odes of the sublime kind, than that of Dryden on *St. Cecilia's Day*; for Cowley (who had his merit) yet wanted judgment, style, and harmony, for such a task. That of Pope is not worthy of so great a man. Mr. Mason indeed of late days has touched the true chords, and with a masterly hand, in some of his choruses,—above all in the last of *Caractacus*: Hark! heard ye not yon footstep dread? etc." (G.). The ode of Dryden to which Gray refers is *Alexander's Feast* (G.T., CLI.). It is curious that he does not mention Milton's *Nativity Ode*, but that may be because he has already spoken of Milton. The Mr. Mason whose work is extolled here is now only remembered as Gray's friend.

112. **daring**, presumptuous—Gray is speaking of himself.

115. **Theban eagle**, i.e. Pindar. "Διὸς πρὸς ὄρνιθα θεῖον [the divine bird of Zeus], *Olymp.*, II. 159. Pindar compares himself to that bird, and his enemies to ravens that croak and clamour in vain below, while it pursues its flight, regardless of their noise" (G.).

117. **azure deep of air**. Cp. Shelley, *Skylark Ode* (G.T., CCLXXXVII. 9), "The blue deep thou wingest."

120. **orient**, bright, as of the rising sun, but yet "unborrowed of the sun":

"The light that never was on sea or land,
The consecration, and the Poet's dream."

(Wordsworth, G.T., CCCXXIII. 15.)

Cp. also Shelley's exquisite lines "On a Poet's lips I slept" (G.T., CCCXXIV.).

122. **vulgar**, common, the fate of the crowd: without the idea of 'bad taste' that attaches to the word at the present day.

27. *When Music, heavenly maid, was young*

By its subject this ode recalls three other odes famous in English poetry—Dryden's *Song for St. Cecilia's Day* and his *Alexander's Feast*, or, *The Power of Music*, and Pope's *Ode for Music on St. Cecilia's Day*. Collins has nothing to fear from a comparison: in greatness of imagination and in richness and variety of melody his Ode unquestionably surpasses its predecessors.

After the manner of its age the poem abounds in personified abstractions. But it is the distinction of Collins that he gives to such abstractions a genuine life:

"But from these create he can
Forms more real than living Man,
Nurslings of Immortality!" (Shelley, G.T., CCCXXIV.).

Whether the abstractions should be personified or not does not,

as has been objected in the case of Gray, depend upon the presence or absence of a capital letter. Such an epithet as "*Brown Exercise*" shows how real the figure was to Collins, and to the sympathetic reader his creations have all the reality of a group of statuary or a painting by a great master. At the same time, Collins' personifications are not like those of the later romantic poets; see introductory note to No. 35.

The Passions was the first of Collins' poems to become popular. It was early found to be suitable for recitation. This very fact is sufficient to show that, fine as it is, it falls below his odes *To Simplicity* (No. 2) and *To Evening* (No. 35), masterpieces of quiet beauty, with nothing declamatory about them.

Metre.—This is irregular after the fashion set by Cowley, whereas the Pindaric model followed by Gray is perfectly regular, as was explained in the note to No. 8. Observe the effect of the quiet, regular octosyllabics of the prologue (ll. 1-16) and epilogue (ll. 95-118) in chastening the unrestrained freedom of the intermediate stanzas. The licence of the *Passions* is aptly typified by licence of metre, but we begin and end with the moderating influence of the Muse.

Probably few readers notice that l. 45 has no rhyme to it. How many readers of *Lycidas* know that there are ten unrhymed lines in it, including the *first*? That can hardly be called a blemish which is so cunningly disguised.

3. *shell*. See note to No. 26. 15.

6. *Possest*. The verb *possess*, like the noun *possession*, is used specially of the power of a spirit 'entering into a man.'

8. *Disturb'd*. Cp. "My faltering voice and pausing harp *Disturb'd* her soul with pity," *Coleridge* (*G. T.*, ccxi. 68).

11. *myrtles*. A bough of myrtle was held by each guest at a Greek banquet as his turn for singing came. Cp. the famous Athenian drinking-song, "I'll wreath my sword in myrtle now" (*'Εν μύρτου κλαδί τὸ ξίφος φορέσω*). So Milton in *Lycidas* associates the myrtle as well as the laurel with song.

14. *forceful*, the opposite of *forceless* in No. 2. 39, "her forceless numbers."

16. *expressive power*, power of expression.

17. *Fear*, in Collins' conception, is "not cowardice but imaginative and sublime apprehension of the terrible" (Bronson). Collins wrote an ode to *Fear* and another to *Pity*.

Cp. with this stanza Sir P. Sidney's lines:

"A satyre once did runne away for dread
With sound of horne, which he himselfe did blow;
Fearing and fear'd, thus from himself he fled,
Deeming strange evill in that he did not know."

25. See the description of Despair and his cave in Spenser's *Faerie Queene*, I. ix. 33-36.

32. Cp. the best-remembered line in Campbell's *Pleasures of Hope*, "'Tis distance lends enchantment to the view."

35. So the lady in *Comus* "calls on Echo" in her song, "Sweet Echo, sweetest nymph, that livest unseen."

43. **war-denouncing**, threatening and proclaiming war: Lat. *denuntiare*. Cp. Milton, *Paradise Lost*, xi. 815, "He of their wicked ways Shall them admonish ... *denouncing* wrath to come On their impenitence."

45. **prophetic**, in allusion, perhaps, to the seven trumpets of the Seven Angels in the *Book of Revelation*, viii.-x.

47. **doubling**, doubling its sound, echoing. Cp. Pope, "the doubling thunder."

55. **veering**, turning in different directions, Fr. *virer*. Throughout its history the word has been used mostly of wind and of the course of ships.

58. **melancholy**. Cp. Milton's *Il Penseroso* (*G.T.*, CXLV.), especially his love of "close coverts" and "waters murmuring." The expression "haunted stream" is, however, taken from *L'Allegro* (*G.T.*, CXLIV. 130). "With eyes upraised, as one inspired" recalls

"And looks commercing with the skies,

Thy rapt soul sitting in thine eyes" (*Il Penseroso*, 39-40).

63. **runnels**, runlets, streamlets.

64. Observe the alliterations in this line—not merely of initial *g* and *m*, but of *l*.

69. **alter'd**, different.

71. Collins was doubtless thinking of Venus disguised as a huntress. Virgil, *Aeneid*, I. 318, *Namque umeris de more habilem suspenderat arcum Venatrix*, "She had slung the ready bow from her shoulders after the fashion of a huntress," and 336-7:

Virginibus Tyriis mos est gestare pharetram

Purpureoque alte suras vincire cothurno,

"'Tis the wont of Tyrian maidens to wear the quiver and tie the purple buskin high above the ankle."

72. **buskins**. See note on No. 8. 128, "buskin'd measures."

73. **that**, so that, as in the passage quoted on l. 94.

74. **Fauns** were Italian country divinities, attendants of the God Faunus, "imagined as merry, capricious beings, and in particular as mischievous goblins who caused nightmares" (Seyffert). As Faunus was identified by the Romans with the Greek Pan, his attendants were identified with the Greek *Satyrs*. *Dryads* (Gk. *δρῦς*, an oak) were forest-nymphs.

75. **oak-crowned Sisters**, "the virginal sisterhood, garlanded with forest leaves, that formed Diana's train" (Hales).

chaste-eyed Queen, Diana, the Greek Artemis. Cp. Ben Jonson's *Hymn to Diana* (*G. T.*, CII.), "Queen and huntress, chaste and fair."

80. **Joy's ecstatic trial**, the trial of what joy could accomplish under the influence of inspiration.

83. **viol**, a stringed instrument which went out of use in England in Charles II.'s time,—the parent of our modern instruments of the violin kind. It is often mentioned by Shakespeare, and by Milton in Sonnet xv. : "Me softer airs befit, and softer strings Of lute or viol still more apt for mournful things." "The viol is the typical representative of a very large, varied and widely distributed class of instruments of which in modern music the violin is the chief member. The viol was made in several sizes. The smallest (*treble* or *descant* viol) passed over later into the modern violin; the next larger (*tenor*) into the *viola da braccio* and *viola d'amore* and the modern *viola* (tenor or alto violin); the next (*bass*) into the *viola da gamba* and the modern *violoncello*; and the largest (*double-bass*) into the *violone* and the modern *double-bass viol*" (*Century Dictionary*).

awakening, rousing the listeners and impelling them to dance.

86. **Tempe**, a vale in Thessaly, celebrated in ancient poetry. Cp. Virgil, *Georgic* II. 469; Keats in *G. T.*, CCCXXVIII. 7.

90. **fantastic**, 'unrestrained,' 'full of fancy'—not 'grotesque' or 'capricious' as the modern use of the word implies. Cp. Milton in *L'Allegro* (*G. T.*, CXLIV. 34), "Come, and trip it, as you go, On the light fantastic toe."

91. **zone**, girdle. Cp. Horace, *Odes*, I. xxx. 5, *Fervidus tecum puer et solutis Gratiae zonis*.

Collins "makes Mirth feminine. Cp. Spenser's *Phaedria, Faerie Queene*, II. vi. Horace's corresponding deity is *Jocus* (*Odes*, I. ii. 34)" (Hales).

92. **frollic**. See note on No. 26. 31.

94. Cp. Milton, *Paradise Lost*, v. 285-7.

"Like Maia's son he stood,
And shook his plumes, that heavenly fragrance filled
The circuit wide."

dewy, as shedding fragrance. So Milton speaks of the "dewy-feathered sleep" (*G. T.*, CXLV. 146).

101. **mimic**, imitative. Art, according to Aristotle in the *Poetics*, originates in the love of imitation which is natural to man.

104. "Devote often occurs in a participial sense, being in fact but an Englished form of the Latin participle *devotus*. At a later time the word was used as a *verb*, and then there was formed a fresh participle in the common English way, viz. *devoted*. So with *nominate*, *situate*, *derogate*, etc." (Hales).

106. warm, passionate. Cp. No. 2. 3.

energetic, full of energy, powerful to act.

108. sister, Clio, the Muse of History.

110. reed, the shepherd's pipe. Cp. Virgil's use of *arundo*, *Eclogue*, vi. 8; *calamus agrestis*, *Eclogue*, i. 10.

111. rage, inspiration. Cp. No. 36. 51, "Chill penury repress'd their noble rage."

112. "Handel's *Messiah*, which came out in 1741, was not received at first with any great favour. He died in 1759" (Hales).

113-4. The organ, the great combination of all musical instruments, called by Marvell 'the organ's city.' For an interesting note on the history of the organ, and the tradition that it was invented by Cecilia, see Prof. Hales, *Longer English Poems*, introductory note to Dryden's *Song for St. Cecilia's Day*.

116. Collins' love of Hellenism, shown also in No. 2, was beyond the reach of most of his contemporaries, but it was shared by Gray (No. 26. 66-76).

28. *He sang of God, the mighty source*

"FROM that wild rhapsody of mingled grandeur, tenderness, and obscurity, that 'medley between inspiration and possession' which poor Smart is believed to have written whilst in confinement for madness" (F. T. P.).

CHRISTOPHER SMART (1722-1770) was born at Shipbourne in Kent, educated at Durham School and at Pembroke Hall, Cambridge, and afterwards lived in London. He composed Latin verses, epigrams, epistles, and ballads, and translated Horace into English prose and verse. His one inspired poem is the *Song to David*, written in a lucid interval during his confinement in a madhouse, "when he was denied the use of pen, ink, and paper, and was obliged to indent his lines with the end of a key upon the wainscot." This magnificent production, printed separately in 1763, was excluded from the posthumous edition of Smart's poems; and when the editor of *Select British Poets*, 1813, wished to include it he could not find a copy. It was republished by the Rev. R. Harvey in 1819. Forty-six stanzas of it will be found in T. H. Ward's *English Poets*, Vol. III., preceded by this high, yet perfectly just, eulogium;

"It is only in our own day that attention has been recalled to the single poem by which he deserves to be not only remembered, but remembered as a poet who for one short moment reached a height to which the prosaic muse of his epoch was wholly unaccustomed. There is nothing like the *Song to David* in the eighteenth century; there is nothing out of which it might seem to have been developed. It is true that with great appearance of symmetry it is ill-arranged and out of proportion; its hundred stanzas weary the reader with their repetitions and with their epithets piled up on a too obvious system. But in spite of this touch of pedantry, it is the work of a poet; of a man so possessed with the beauty and fervour of the Psalms and with the high romance of the psalmist's life, that in the days of his madness the character of David has become 'a fixed idea' with him, to be embodied in words and dressed in the magic robe of verse when the dark hour has gone by. There are few episodes in our literary history more interesting than this of the wretched bookseller's hack, with his mind thrown off its balance by drink and poverty, rising at the instant of its deepest distress to a pitch of poetic performance unimagined by himself at all other times, unimagined by all but one or two of his contemporaries, and so little appreciated by the public that when an edition of his writings was called for it was sent into the world with his masterpiece omitted."

It would be interesting to know whether Browning had read this poem when he wrote his *Saul*: compare especially stanza xvii. in Browning's lyric.

10-12. Smart probably had in mind some of the great passages in *Job*. Cp. *Job*, xv. 8, "Hast thou heard the secret of God? and dost thou restrain wisdom to thyself?"; xxviii. 20-28, "Whence then cometh wisdom? . . . Seeing it is hid from the eyes of all living, and kept close from the fowls of the air . . . God understandeth the way thereof, and he knoweth the place thereof. . . ." The 'multitudinous abyss' may have been suggested by the description in *Job*, xxviii. 1-12.

29. *I have no name*

A MOST musical little poem, though probably written with no regard to metrical rules. The two verses, however, exactly correspond, if we count accents and not syllables. (See note on metre of No. 23.)

A critic of some distinction, and an admirer of much of Blake's work, has expressed surprise at Mr. F. T. Palgrave's selection of Nos. 29 and 30. He objects that they only contain what any parent would or might say. But to express the universal or common emotion perfectly is one of the great functions of poetry. Any parent may have these feelings; only a very

exceptional parent could express them in a form so melodious and beautiful that our sympathies are quickened, instead of being dulled, by the recital of familiar thoughts.

30. *Sleep, sleep, beauty bright*

16. **dreadful light**, "of life and experience" (F. T. P.). Compare the familiar ending of Gray's *Eton Ode* (No. 48), and the words in which Ajax in Sophocles' tragedy of that name, l. 553, congratulates his infant son on his blissful ignorance of the calamities that have overtaken his father: ἐν τῷ φρονεῖν γὰρ μηδὲν ἡδίστος βίος, translated by Jebb, "In the slumber of the feelings is life sweetest."

In the sudden transition of thought in the last stanza this lyric reveals an affinity to another form of composition, the epigram: it is the special characteristic of the epigram that it surprises the reader by an unexpected turn of thought at the end.

31. *Lo! Where the rosy-bosom'd Hours*

THIS ode, the earliest of Gray's original poems, has a very pathetic history. Gray's transcript of it in his commonplace books has the note, "At Stoke, the beginning of June 1742, sent to Favonius, not knowing he was then dead." 'Favonius' (the western wind) was Gray's affectionate name for his friend West. The poem was inspired by some verses on 'May' that West had written and sent to Gray in the month of that name. Gray's letter to West enclosing the ode was returned to him unopened: West had died on June 1st.

Metre.—The same ten-line stanza is used by Gray in his *Eton Ode* (No. 48).

1. **rosy-bosom'd Hours**. The expression is taken from Milton's *Comus*, l. 98:

"Along the crisped shades and bowers
Revels the spruce and jocund Spring:
The Graces and the rosy-bosom'd Hours
Thither all their bounties bring."

To Milton the epithet was probably suggested by Homer's epithet for Dawn, *ροδοδάκτυλος*, 'rosy-fingered'; or he may have come across the actual word *ροδόκολπος*, 'rosy-bosom'd,' which occurs, as Mr. Tovey points out, in a Greek lyric fragment.

It is natural to compare Gray's own epithet, 'rosy-crownéd,' in a similar context (No. 26. 28), but that must mean 'crowned with roses'—this 'with rosy bosoms,' rather than 'with bosoms full of roses.'

Hours, Gk. Ὥραι, Lat. *Horæ*, goddesses of the seasons. They are often mentioned as in attendance upon Venus.

2. **Venus** is specially associated with Spring and the new birth of Nature, as in Lucretius' famous invocation—*tibi suavis daedala tellus Summittit flores*, etc.—at the beginning of the *De Rerum Natura*.

4. **purple year**, bright season. For this use of 'year,' cp. No. 1. 17, 'the sullen year.' *Purpureus* in the Latin poets often means 'bright': it is an epithet of *lumen* (light) in Virgil, and of *olores* (swans) in Horace, and *Columella* has *purpureum ver* (bright Spring). Pope had used the phrase 'purple year' in his *Pastorals*, and Milton in *Lycidas* (*G. T.*, LXXXIX. 141) had said, 'And purple all the ground with vernal flowers.'

5. **Attic warbler**, the nightingale. Cp. Milton, *Paradise Regained*, iv. 245 :

"See there the olive-grove of Academe,
Plato's retirement, where the *Attic bird*
Trills her thick-warbled notes the summer long,"

and Pope, *Essay on Man*, III. 33 :

"Is it for thee the linnet pours his throat?"

Keats addresses the nightingale as "pouring forth thy soul abroad" (*G. T.*, CCXC. 57), and Shelley the skylark as a spirit "That from heaven or near it pourest thy full heart" (*G. T.*, CCLXXXVII. 4). Both these expressions seem more natural than that which Gray took from Pope. 'Pours her throat' = 'pours song from her throat.' Gray, like Keats, Matthew Arnold, and other poets, follows the Greek legend in making the nightingale feminine, though the female bird is songless.

14. **O'er-canopies**. "A bank O'er-canopied with luscious woodbine, Shakespeare, *Midsummer Night's Dream* [II. i. 251]" (*G.*). Modern editions of Shakespeare give "a bank Quite over-canopied with . . ."

18. **ardour**. Cp. Horace, *Odes*, III. iii. 2, *civium ardor*.

19-20. Originally these lines ran :

"How low, how indigent the proud,
How little are the great."

23. **peopled**, full of living things. Cp. Milton, *Il Penseroso* (*G. T.*, CXLV. 8), "the gay motes that *people* the sun-beams," and Pope, *Essay on Man*, I. 210, "From the green myriads in the *peopled* grass."

24. **glows**. Virgil's *fervet opus*, *Georgics*, iv. 169.

26. **the honied spring**, 'the flowers which the Spring fills with honey' (Bradshaw). Johnson's criticism of the phrase is well known: "There has of late arisen a practice of giving to adjectives, derived from substantives, the termination of participles, such as the *cultured* plain, the *daisied* bank; but I was sorry to

see, in the lines of a scholar like Gray, the *honied* Spring." *Honied* is, however, used both by Shakespeare and Milton—"To steal his sweet and *honeyed* sentences," *Henry V.* i. i. 50; "That on the green turf suck the *honied* showers," *Lycidas* (G. T., LXXXIX. 140); "the bee with *honied* thigh," *Il Penseroso* (G. T., CXLV. 143). Moreover, the practice of forming such adjectives, instead of having "of late arisen," is as old as the English language.

27. "*Nare per aestatem liquidam*, Virgil, *Georgics*, iv. 59" (G.).

liquid noon, clear noon-tide air. Cp. No. 1. 16, "*liquid light*."

29. *trim*, dress: Shakespeare's use of the word. Cp. *Antony and Cleopatra*, iv. iv. 23, "A thousand, sir, Early though't be, have on their riveted *trim*." Cp. also Gray in No. 8. 73.

30. "Sporting with quick glance Show to the sun their waved coats dropt with gold, Milton, *Paradise Lost*, vii. 406" (G.).

31-40. "While insects from the threshold preach, etc. Mr. Green, in *The Grotto*. Dodsley's *Miscellanies*, v. 161" (G.). "In a letter to Walpole of 1748, Gray says that the thought on which his *Ode on Spring* turns is 'manifestly stolen' from the *Grotto*; 'not,' he adds, 'that I knew it at the time, but having seen this many years before, to be sure it imprinted itself on my memory, and forgetting the author, I took it for my own'" (Tovey). Green's verses are given in Mr. Tovey's and Dr. Bradshaw's notes. Few poets have been so scrupulous as Gray in acknowledging obligations. He had certainly borrowed the idea of this stanza from Green, but the verbal parallelism is not close: Green's verses are pleasant but diffuse, and their memory would hardly have survived but for Gray's use of them.

42. *sportive kind*, the frolicsome race of insects. *Kind* used as in '*mankind*,' in Milton's 'the total *kind* of birds,' and Gray's 'demurest of the tabby *kind*' (No. 5. 4).

44. *solitary*, because Gray was a bachelor.

47. *painted*, 'coloured,' used by Milton in this sense in imitation of *pictus* in the Latin poets.

32. *The poplars are fell'd; farewell to the shade*

COWPER wrote a version of this charming poem in Latin hexameters. The two last lines, which are the best, may be quoted:

Sit licet ipse brevis, volucrique simillimus umbrae,
Est homini brevior citiusque obitura voluptas.

Metre.—Anapaestic: the same as that used by Wordsworth in *The Reverie of Poor Susan* (G. T., CCXCIX.). Observe the effect of the occasional substitution of an iambus for an anapaest in checking the rapidity of the metre. Tennyson is said to have observed of this poem: "People nowadays, I believe, hold this style and

metre light; I wish there were any who could put words together with such exquisite flow and evenness" (*Tennyson's Memoirs*, II. 501).

4. **Ouse**, the river always associated with Cowper's memory. Two of the homes of his later life, at Huntingdon and at Olney, were near it. He describes the poplar field in a letter to Lady Hesketh, May 1, 1786: "There was some time since, in a neighbouring parish called Lavendon [near Olney], a field, one side of which formed a terrace, and the other was planted with poplars, at whose foot ran the Ouse, that I used to account a little paradise. But the poplars have been felled, and the scene has suffered so much by the loss that though still in point of prospect beautiful, it has not charms sufficient to attract me now."

33. *Wee, sleekit, cow'rin', tim'rous beastie*

Few poems have done so much as this to quicken men's sympathies with the weaker and more helpless among created things.

4. **bickering**, hurrying. 'To bicker' originally meant 'to skirmish.' It is used in English poetry of glancing, darting light: e.g. *Paradise Lost*, VI. 766, "bickering flame," and Tennyson, *Geraint*, "turning round she saw Dust, and the point of lances bicker in it."

15. **daimen icker**. "From A.S. *æcer*, an ear of corn, and perhaps *diement*, counted, from A.S. *dem-an*, to reckon; as *undement*, what cannot be counted" (Jamieson).

thrave, formerly used in England as well as Scotland to denote two dozen. It occurs in Johnson's Dictionary. Apparently it was a special term for twenty-four sheaves of grain set up in a field, forming two 'shocks' of twelve sheaves each. Thence it was used for 'two dozen' generally, and then for an indefinite number.

17. **lave**, the English *leave*, that which is *left*, the remainder.

20. **silly**, A.S. *sælig*, 'happy': cp. German *selig*. From 'happy' the word came to mean 'innocent'; then came the two senses of 'weak' and 'foolish.' For the meaning of 'weak'—the sense in this passage—cp. Spenser, "After long storms. . . . With which my *silly* bark was tossed sore."

29. **coulter**, "the sharp iron of the plough which cuts the earth, perpendicular to the share" (Johnson). Cp. I *Samuel*, xiii. 20, "But all the Israelites went down to the Philistines, to sharpen every man his share, and his *coulter*, and his ax and his mattock."

34. **But**, without. "A.S. *butan*, *buton*, are used precisely as

S. *but*, without. 'One of them shall not fall on the ground, *butan eowrun faeder*, without your father,' Matt. x. 29" (Jamieson).

44. Cp. with the thought of this stanza No. 1. 21-24, and see the note on that passage.

34. *Mine be a cot beside the hill*

A CHARMING English pastoral landscape. The love of Nature in the poem is that of the townsman, not too deeply felt, yet sincere. We may doubt whether the poet would really have liked to end his days in a cottage; but we know that he would have enjoyed it, as Horace enjoyed his Sabine farm, as a relief from the noise and excitement of the city.

2-4. The hum of bees and the sound of water are often associated in English poetry. Cp. the description of the house of Morpheus in Spenser's *Faerie Queene*, i. i. 41: *Il Penseroso*, ll. 141-146 (*G. T.*, cXLV.); Wordsworth's sonnet, *To Sleep* (*G. T.*, cccxiii.).

16. Cp. a line of Coleridge's incorporated by Wordsworth (with acknowledgment) in the *Excursion*—"And spires whose silent finger points to heaven." The spire of the village church, as a beautiful and most characteristic feature of English landscape, has received its due honour more often from painters than from poets. But to these lines we must add Collins' fine tribute in the next poem, l. 37.

35. *If aught of oaten stop or pastoral song*

THE glamour of romance, absent from English poetry since Milton, returns to it again in this exquisite poem. The movement that we associate with the names of Coleridge, Scott, Wordsworth, Keats, and Shelley was in some ways anticipated by Collins. This explains why his contemporaries failed to appreciate his genius. From Johnson his poetry can only "sometimes extort praise when it gives little pleasure" (*Lives of the Poets*). Wordsworth (*Remembrance of Collins*) and Scott (*Bridal of Triermain*, Introduction) felt towards him differently. But whilst in the true and tender sympathy with Nature, and in the love of mystery, whether it is the mystery of ghostly twilight or of dim antiquity, we see an anticipation of the early nineteenth century, we recognise in Collins the child of his own century as well. The personification of evening is after the eighteenth century type. Mr. Bronson, Collins' American editor, has well said that "the person and the phenomena are never completely fused, as might have happened had Collins been wholly absorbed in picturing the scenes of the real world at

evening time. Keats, in his *Ode to Autumn* [G. T., CCCIII.], was thus absorbed in catching up into words the subtle spirit of the "season of mists and mellow fruitfulness," and he has identified Autumn the person with autumn the season. Autumn in his poem is no sturdy matron with sickle and sheaf. She is the haunting spirit of the 'granary floor,' the 'half-reaped furrow,' and the oozing cider-press. She has no fixed body, but many flitting incarnations, in which 'whosoever seeks abroad' may catch glimpses of her very essence. In the *Ode to Evening* there is no such inner unity. Throughout the ode, *Evening* and *evening* are distinct, and Collins' attention is divided between the two." Again, there is no detailed observation of Nature such as we get in nineteenth-century poets: Collins does not set himself to describe "with his eye on the object": he is only engaged in pensively dreaming. Finally, eighteenth-century abstractions and eighteenth-century didacticism have complete possession of the last stanza.

The comparison of this ode to a fine steel-engraving may help some readers to an appreciation of its beauty. Colour is absent—or only present in the 'brown' hamlets—but neither is it desired; its place is taken by gradations of light and shade given by lines at once firm and soft.

Metre.—One of the few entirely successful unrhymed lyrics in the English language. Mr. Bronson's masterly analysis of the causes for its metrical success is as follows:

"The fundamental cause is the high poetic quality of the thought and feeling, which does not so much divert attention from the mere rhythm and sound as reduce the demands upon them, just as in the contrary case, in poems where the mind and eye are not gratified, the ear is the more importunate. This may be tested in the last stanza, whose comparative poverty in metrical effect is due chiefly to poverty of thought.

"Again, blank verse is peculiarly adapted to this poem, for the reason that the absence of rhyme-emphasis at the ends of the lines favours the fusing of line into line, an effect which subtly harmonises with the attempt to describe the dissolving appearances of twilight. This effect is most definite in stanza 10, but it is present throughout the poem as a part of the atmosphere. The shortening of the last two lines in each stanza, by producing a 'dying fall,' contributes to a somewhat similar effect, as do also the occasional run-on lines and the several instances where stanza melts into stanza with only a comma between. As Hazlitt has said, 'The sounds steal slowly over the ear, like the gradual coming on of evening itself.'

"Aside from imitative effects, the ode is richer than at first appears in elements of melody, rhythm, and stanzaic structure, which go some way toward satisfying the sense for form without

the aid of rhyme. . . . The most liquid of English sounds, *l*, occurs 79 times in the 52 lines; in stanza 8 there is an average of nearly three *l*'s to the line, and an average of two *l*'s to the line in stanzas 5 and 12. Great variety in the placing of caesuras combines with the run-on lines and run-on stanzas to produce unusual fluidity of motion. Certain elements of stanza-structure appear in many places, and help to preserve the poem from the formlessness which is the great danger in unrhymed measures. The shortening of the lines in the second half of each stanza is a constant and powerful factor in producing a sense of stanza-form. The recurrence of 'now' in stanzas 2, 3, and 4, 'when' and 'then' in stanzas 6 and 8, and the rather rhetorical use of 'while' and 'so long' in stanzas 11, 12, and 13, although they are logical and not metrical in their primary effect, yet indirectly reinforce the metrical structure. Alliteration does still more in strengthening rhythmic and stanzaic effects. Through several stanzas runs a sustained alliteration; and although some of these alliterative effects are individually slight, the resulting total is considerable. Stanza 1 is thus threaded into a certain unity by *s*; stanza 2 by *w* and *b*; stanza 3 by *w*, *b*, and *s*; stanza 10 by *d*."

1. **oaten stop.** Cp. Milton, *Lycidas* (*G.T.*, LXXXIX. 33), "oaten flute."

oaten is from the Latin *arena*, which, first meaning 'oats,' was used in poetry for a shepherd's pipe.

2. The reading in the text is that of the first edition. Collins altered the line to "May hope, chaste Eve, to soothe thy modest ear." Mr. Swinburne calls this "exquisite recast of the originally exquisite second line" a notable instance of Collins' "refined excess in conscience." Collins doubtless changed 'pensive' because he had used it in l. 27.

3. **solemn**, a great improvement on 'brawling,' the epithet in the original version. For the soothing sound of water at evening, cp. No. 55. 19-20, "And at night may repose steal upon me more sweetly By the sound of a murmuring rill." The editor may be forgiven for adding that one of the deepest charms of the Alps, to some who love them, is to be found in the constant sound of running water—whether from runlet in the grass, of wayside fountain, or rushing torrent. The sound is seldom absent; but at night, when other sounds are hushed, its presence is more especially felt.

5. **bright-haired.** This epithet is applied by Milton to Vesta, *Il Penseroso* (*G.T.*, CXIV. 23).

7. **brede**, a variant of 'braid,' used archaically by modern poets. Cp. Keats (*G.T.*, CCCXXVIII. 41).

8. *wavy bed* i.e. bed in ocean.

10. *leathern wing*. Cp. Spenser, *Facrie Queene*, II. xii. 36, "The leather-winged bat, day's enemy."

11-12. Cp. Milton, *Lycidas* (G.T., LXXXIX. 28), "What time the gray-fly winds her sultry horn." Also cp. Shakespeare, *Macbeth*, III. ii. 40-43 :

"Ere the bat hath flown
His cloister'd flight, ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath sung night's yawning peal."

20. *genial loved*. The double epithet is used with great effect in this ode. Observe that the two adjectives are never synonyms : each has a distinct and emphatic force.

21. *folding-star*. Cp. Campbell (G.T., CCCX.), "Star that bringest home the bee," and a famous fragment of Sappho, "Evening, thou that bringest all that bright morning scattered ; thou bringest the sheep, the goat, the child back to her mother."

23. *Hours*. See note on No. 31. 1.

26. Cp. No. 27. 94, "Shook thousand odours from his dewy wings."

32. Cp. *Il Penseroso* (G.T. CXLV. 160), "Casting a dim religious light."

37. *spires*. See note on No. 34. 16.

41. *wont*. The verb *to won* (A.S. *wunian*) is now used only in the past participle *wonted* or *wont*. The use in Collins is an archaism, imitated from Milton. Cp. *Nativity Ode* (G.T., LXXXV. 10), "Wherewith he *wont* at Heaven's high council-table To sit."

49-52. Altered but not improved in the later version :

"So long, sure-found beneath the sylvan shed,
Shall Fancy, Friendship, Science, rose-lipp'd Health,
Thy gentlest influence own,
And hymn thy fav'rite name."

50. *Fancy*, Imagination. Cp. No. 2. 5, and Keats, *The Realm of Fancy* (G.T., CCCXVIII.). *Science*, Knowledge. Cp. No. 48. 3.

36. *The curfew tolls the knell of parting day*

THE *Elegy written in a Country Churchyard* was first published in 1751, in pamphlet form and anonymously. It has generally been supposed, on Mason's authority, to have been begun as early as 1742, the year in which Gray lost his great friend, Richard West (see note to No. 31); but Mr. Tovey gives reasons for

believing it to have been written mainly between 1746 and 1750. The poem was from the first received with enthusiasm; and even Dr. Johnson for once refrains from qualifying his praise of Gray:

"In the character of his *Elegy* I rejoice to concur with the common reader; for by the common sense of readers, uncorrupted with literary prejudices, after all the refinements of subtilty and the dogmatism of learning, must be finally decided all claim to poetical honours. The '*Churchyard*' abounds with images which find a mirror in every mind, and with sentiments to which every bosom returns an echo. The four stanzas, beginning '*Yet even these bones*' are to me original: I have never seen the notion in any other place; yet he that reads them here persuades himself that he has always felt them. Had Gray written often thus, it had been vain to blame, and useless to praise him."

It may well seem strange that a student and recluse, who elaborated his verses more slowly and carefully than any other English poet has ever done, and who deliberately wove into his work threads from his reading, should have written a poem which has "come home to men's business and bosoms" more effectually than any other in the language; but so it is. Intellectual "grandeur" will sometimes hear the poem "with a disdainful smile," and we may freely admit that its popularity implies certain limitations; the thought is not too subtle or profound, nor the imagination too lofty. We must not look here for the wonderful imagery, the bold flights of speculation, or the rich variety of melody to be found, for example, in poems of Shelley that deal with the problems of life and death. In the *Elegy* are only such thoughts as come within the reach of all. But the theme is the most solemn of all human experiences, which, common, nay, universal as it is, has a supreme individual importance for each. And the thoughts that force themselves upon us as we turn to contemplate the theme—thoughts of the greatness and littleness of human life, the greatness of the peasant because he is man, the littleness of the monarch because he is no more than man, the sweetness of human ties, the pathos of mortality—such thoughts as these, instead of being weakened for us as by the handling of an inferior writer, are deepened and exalted by finding once for all their perfect rhythmic expression: they "seem to come to us"—to apply some words used by F. W. Myers of Virgil—"on the wings of melodies prepared for them from the foundation of the world."

The similarity of atmospheric tone to that of the preceding *Ode* by Collins, published in 1746, is very remarkable; and not less striking is the likeness of both poems to Joseph Warton's *Evening* (1746) and to some lines by Thomas Warton (1747). "The spirit of gentle melancholy," as Mr. Tovey says, "was in the air."

Stoke Pogis, near Slough, has often been called the churchyard of the *Elegy*. Gray's mother and aunt had lived here after his father's death, and the place was often in his thoughts. But to expect a photographic reproduction of the details of a particular churchyard is to misunderstand the workings of a poet's mind. The business of poetry is, in philosophical language, with the 'universal,' not with the 'particular,' and if one churchyard more than another is in the poet's memory it is but taken as a type.

Metre.—No more impressive metre could have been chosen than this simple but stately iambic quatrain. The most famous poem in which it had been used before Gray was Dryden's *Annus Mirabilis*.

1. *curfew*, Fr. *couvre-feu*, from *couvrir*, to cover, and *feu*, fire. The ringing of a bell in the evening, as a signal that household fires must be covered or put out for the night, was a common practice in feudal times. The precaution was a most desirable one in the timber-built towns of the Middle Ages, though its introduction into England has often been represented as an instance of Norman oppression. The custom of ringing the curfew survived, after the prohibition of fires ceased to be enforced, and is indeed still continued in some English towns. For other mentions of the curfew in English poetry cp. Milton, *Il Penseroso* (*G. T.*, CXLV. 74); Shakespeare, *Tempest*, v. i. 40; *King Lear*, III. iv. 120.

parting, departing, as in Milton, *Nativity Ode* (*G. T.*, LXXXV. 186), "The *parting* genius," and often in earlier poetry. Gray quotes in a foot-note to this line:

. . . squilla di lontano
Che paia'l giorno pianger, che si muore

Dante, *Purgatorio*, VIII.

[“the vesper-bell from far that seems to mourn for the expiring day” (Cary)].

2. For this sign of evening cp. Milton, *Comus*, 291-2, “What time the labour'd ox In his loose traces from the furrow came”; Homer, *Odyssey*, ix. 58; Horace, *Odes*, III. vi. 42.

6. *stillness* is subject, *air* object to the verb. For the inversion cp. l. 35.

7. *beetle*. Cp. Collins in No. 35, 11-14, and note on that passage. *droning*, “dully humming, like a drone” (Hales).

11. *bower*. See note on No. 2. 37. “Gray no doubt used the word in its root-sense [a dwelling], but surely with some connotation of ‘arbour’; which again is really ‘harbour’ and has nothing to do with *arbor*, tree, although the sense ‘a bower made of branches of trees’ points to that as the accepted

derivation of the word. Similarly the etymologist Junius thought 'bower' was so-called from being made of boughs; a fancy which has no doubt affected the sense of the word" (Tovey).

12. **reign**=realm, as in No. 26. 9, "Ceres' golden *reign*" and No. 48. 36, "The limits of their little *reign*."

16. **rude**, simple, unlettered. In Gray's time the rich were still buried inside the church, only the poor people in the churchyard.

17. **incense-breathing**. A reminiscence of Milton, *Paradise Lost*, IX. 192,

"Now whenas sacred light began to dawn
In Eden, on the humid flowers, that breathed
Their morning incense."

19. Cp. Milton, *L'Allegro* (*G.T.*, CXLIV. 49-54),

"While the cock with lively din
Scatters the rear of darkness thin . . .
Oft listening how the hounds and horn
Cheerly rouse the slumbering morn."

20. **lowly bed**. "This probably refers to the humble couch on which they have spent the night; but it is meant to suggest the grave as well" (Phelps).

21. Cp. Lucretius, III. 894-896,

*Iam iam non domus accipiet te laeta, neque uxor
Optima, nec dulces occurrent oscula nati
Praeripere et tacita pectus dulcedine tangent.*

["Now no more shall thy house admit thee with glad welcome, nor a most virtuous wife and sweet children run to be the first to snatch kisses and touch thy heart with a silent joy" (Munro)]. Cp. also Horace, *Epode* II. 39.

22. **ply**, practise diligently the work which is her care in the evening. Prof. Hales contrasts the directness and definiteness of Wordsworth's expression, "And she I cherished *turned her wheel* Beside an English fire" (*G.T.*, CCXXI. 11-12).

24. Cp. Virgil, *Georgic* II. 523, *Interea dulces pendent circum oscula nati*, "Meanwhile sweet children cling around his kisses."

26. **glebe** in its primary sense, "the ground," "the sod." Cp. Virgil, *Georgic* I. 94, *Rastris glebas qui frangit inertes*, "Who breaks with the harrow the stubborn sods."

27. **afield**, to the field. Cp. *Lycidas* (*G.T.*, LXXXIX. 27), "We drove afield."

32. This line has given its title to a well-known book, *Annals of the Poor*, by the Rev. Legh Richmond, author of *The Dairyman's Daughter*. Similarly, from l. 73 has been taken the title

of a famous modern novel, *Far from the Madding Crowd*, by Thomas Hardy.

33. *heraldry*, with "the claims of long descent" that it implies.

35. *Awaits*. Often misprinted *await*: *hour* is the subject, not the object. Cp. Horace, *Odes*, I. xxviii. 15, *Omnes una manet nox*, "One night awaits us all." With the whole stanza cp. Cowley's lines, "*Beauty and strength and wit and wealth and power Have their short flourishing hour*," and West's *Monody on the death of Queen Caroline*, which was doubtless in Gray's mind.

"Ah me! what boots us all our boasted power,
Our golden treasure, and our purpled state?
They cannot ward *th' inevitable hour*
Nor stay the fearful violence of Fate."

36. The death of General Wolfe, killed in the hour of his victory at Quebec, 1759, will always be remembered in connection with this line. "He had had a presentiment of his fate. . . . It was perhaps this feeling that prompted him to murmur the lines of Gray's *Elegy* as the boats dropped down the St. Lawrence, and to say, 'I would rather be the author of that piece than take Quebec'" (*Dictionary of National Biography*). Mr. E. E. Morris, in *Eng. Hist. Review*, xv. 125-129, gives reasons for supposing that the incident occurred on the day before the battle, not on the same day, as in the common account.

39. *aisle*. The epithet 'long-drawn' seems to show that Gray used 'aisle' not in its true architectural sense of 'wing' (Lat. *ala*), but for the long passage down the sides or centre of the church—a sense in which the word is still sometimes used in country churches.

fretted. Cp. *Hamlet*, II. ii. 313, "this majestical roof *fretted* with golden fire." Architecturally, 'fretted' means 'ornamented with frets—narrow bands intersecting each other at right angles.' "It is Gothic architecture that Gray has in his mind's eye; the lines that go to make the fan-shaped roof of King's College Chapel or of St. George's, Windsor, for example" (Tovey).

There are more reminiscences of *Il Penseroso* (*G.T.*, CXLV.) here—"the high embossed roof And storied windows richly dight," "the pealing organ" and "anthem clear."

41. *storied urn*, monument with the 'story' of the departed inscribed upon it. *Urn*, properly a receptacle for the ashes of the dead, but used by Shakespeare and Milton in the sense of 'grave': "Or lay these bones in an unworthy *urn*, Tombless, with no remembrance over them," *Henry*, v. i. 2, 228; "So may some gentle Muse With lucky words favour my destined *urn*,"

Lycidas (G.T., LXXXIX. 20). Gray, however, probably did not mean the actual tomb, but a monumental tablet in the shape of an urn or with a representation of an urn engraved upon it.

animated bust, life-like statue. Cp. Virgil's expression for statuary, *Aeneid*, VI. 847, *spirantia aera*, 'breathing bronze.'

42. mansion, home, abiding-place, as in St. John, xiv. 2, "In my Father's house are many mansions."

43. honour, renown won by martial deeds. Cp. Collins in No. 9. **provoke**, in its etymological sense, 'call forth'; Lat. *pro-voco*.

44. dull cold. The two epithets are associated in Shakespeare:

"And, when I am forgotten, as I shall be,
And sleep in *dull cold* marble."

Henry VIII. III. ii. 433.

46. fire, inspiration: cp. l. 72, "the Muse's flame." Cowper borrowed this line for his *Boadicea*:

"Such the bard's prophetic words,
Pregnant with celestial fire,
Bending as he swept the chords
Of his sweet but awful lyre."

47. Cp. Ovid, *Heroides*, v. 86 (Enone Paridi) *Sunt mihi quas possint sceptrā decere manus*, "I have hands that a sceptre might become."

48. extasy. Cp. No. 26, lines 2 and 96.

49-64. Mr. Tovey finds the germ of Gray's thought in Waller:

"Great Julius on the mountains bred,
A flock perhaps or herd had led.
He that the world subdued had been
But the best wrestler on the green.
'Tis art and knowledge which draw forth
The hidden seeds of native worth;
They blow those sparks and make them rise
Into such flames as touch the skies."

He adds that Gray possessed and studied Waller, and reminds us that Gray's Cromwell was originally Caesar, Waller's 'great Julius.'

50. unroll. The Lat. *volumen*, from which 'volume' comes, is derived from *volvere*, 'to roll,' and properly means a scroll that was unrolled in order to be read.

51. rage. See note on No. 27, lll, "diviner rage." But Mr. Tovey may be right in saying that Gray uses it here for the ambition of warriors and statesmen as well as for poetic inspiration.

52. **genial.** See note on No. 21. 7, "genial years."

53. Cp. Bishop Hall's *Contemplations*, vi. 872, "There is many a rich stone laid up in the bowels of the earth, many a fair pearl in the bosom of the sea, that never was seen nor never shall be."

55. Of the many parallels that have been quoted for the thought in this line, the two most interesting are :

"Tell her that's young
And shuns to have her graces spied
That, hadst thou sprung
In deserts where no men abide
Thou must have uncommended died."

(Waller's *Go, lovely Rose*, G. T., cxv.)

"There kept my charms concealed from mortal eye,
Like roses that in deserts bloom and die."

(Pope, *Rape of the Lock*, iv. 157-8.)

56. **desert air.** Cp. *Macbeth*, iv. 3, 194, "I have words That would be howl'd out into the *desert air*." Gray's line soon became proverbial : it is quoted in a poem by Churchill, 1764.

57. For Hampden, Milton and Cromwell, Gray had at first written Cato, Tully [*i.e.* Cicero] and Caesar. The change to well-known characters of our own country has, as Dr. Bradshaw says, "added to the vividness as well as fixed the nationality of a poem that has been translated into so many languages."

"By a happy coincidence the English examples which Gray substituted for the Roman had all some connection with the neighbourhood of Gray's churchyard. It was at Horton, which is at no great distance from Stoke Pogis, that Milton in his younger days composed *L'Allegro*, *Il Penseroso*, *Arcades*, *Comus*, *Lycidas*; it was to Chalfont, St. Giles, within a few miles of the churchyard, that in his old age he retired from the Great Plague of London with the finished MS. of *Paradise Lost*. Hampden was a Buckinghamshire squire, his family seat was Great Hampden, in the hundred of Aylesbury, he represented first Wendover, and then the county in Parliament. Cromwell was his cousin, and often visited both Hampden and his sister, Mrs. Waller (the mother of the poet), who lived at Beaconsfield" (Tovey).

Mitford records a pencilled line of Gray's—"The rude Columbus of an infant world"—apparently intended for a following stanza which was never written.

60. **Cromwell** was almost universally condemned by eighteenth century opinion : cp. Pope, *Essay on Man*, iv. 284, "See Cromwell damned to everlasting fame." It is mainly due to Carlyle that the popular verdict has since been reversed.

64. "To see in the contented looks of a whole nation the record of their acts" (Bradshaw).

65. **circumscribed, confined, forbad**, finite verbs: **their lot** is the subject.

68. Cp. Shakespeare, *Henry V.* III. iii. 10, "The gates of mercy shall be all shut up."

69-72. "Their lot forbade them to be eminent persecutors (l. 69), unscrupulous place-hunters, or ministers to vice in high places (l. 70), or courtly and venal poets (ll. 71, 72)" (Tovey). But does not l. 69 mean rather, To disguise the pangs of truth of which they are conscious and which is trying to assert itself in their own minds? **ingenuous shame**, Horace's *ingenui pudoris*, natural modesty—their own.

72. **Muse's flame**, poetic inspiration. Cp. the references to the degradation of Roman poetry in Collins' *Ode to Simplicity*, No. 2, 31-42, and Gray's *Progress of Poesy*, No. 26. 77-82 Here, in Gray's first MS., followed these stanzas:

"The thoughtless world to majesty may bow,
Exalt the brave and idolize success,
But more to innocence their safety owe
Than power and genius e'er conspired to bless.
And thou, who, mindful of the unhonour'd dead,
Dost in these notes the artless tale relate,
By night and lonely contemplation led
To linger in the gloomy walks of fate,
Hark how the sacred calm that broods around
Bids ev'ry fierce tumultuous passion cease,
In still small accents whisp'ring from the ground
A grateful earnest of eternal peace.
No more with reason and thyself at strife
Give anxious cares and endless wishes room,
But thro' the cool sequester'd vale of life
Pursue the silent tenour of thy doom."

According to Mason, the *Elegy* was originally intended to end with these stanzas, but his statement lacks proof.

73. **madding**, neuter participle from 'to mad' = 'to be mad,' 'to rage.' Cp. Milton, *Paradise Lost*, VI. 210, "the madding wheels Of brazen chariots raged"; and Drummond (*Poems*, ed. 1856, p. 38), "Far from the madding worldlings' hoarse discords."

73-4. The construction is ambiguous: Gray means, "Since they were far . . . their wishes never learnt to stray."

75. **sequester'd**, secluded: from late Lat. *sequestro*, 'to separate.'

76. **tenour**, continuous course: Lat. *tenor*, from *tenere*, to hold.

81. "Gray had probably in mind that under the yew-tree [in Stoke churchyard] there is a tombstone with several words wrongly spelt and some letters ill-formed, and that even in the inscription which he composed for his aunt's tomb the word 'resurrection' is spelt incorrectly by the unlettered stone-cutter" (Bradshaw).

84. *that teach*, 'many a holy text' being treated, somewhat loosely, as a plural. *the rustic moralist*, the countryman who draws a moral from the tombstones. *to die*, how to die. Gray probably had in mind Bishop Ken's lines:

"Teach me to live, that I may dread
The grave as little as my bed;
Teach me to die, that so I may
Rise glorious at the awful day."

85-86. "Who ever resigned this pleasing anxious being *so as to become* a prey to dumb forgetfulness . . . ?" *Prey* may be in apposition with *who* or with *being*. The proleptic use is somewhat obscure in English. Gray was probably influenced by his classical reading, and Mr. Tovey reminds us that Horace uses *victima nil miserantis Orci*, "the victim of pitiless Orcus," in precisely the same anticipatory sense in *Odes*, II. iii.

Cp. with this stanza Milton, *Paradise Lost*, II. 146:

"For who would lose,
Though full of pain, this intellectual being,
Those thoughts that wander through eternity,
To perish rather, swallowed up and lost
In the wide womb of uncreated Night,
Devoid of sense and motion?"

But it is not likely that Gray was thinking of annihilation: by the phrase 'dumb forgetfulness' he only meant that the dead cannot speak to the living and are in danger of being forgotten by them.

86. *pleasing anxious*. Cp. No. 56. 5-6, "Life! we've been long together, Through pleasant and through cloudy weather."

87. *precincts*, boundaries. Cp. "Not far off Heaven in the precincts of light," *Paradise Lost*, III. 88.

cheerful day. Cp. Virgil's wonderful picture of the dying Dido, *Aeneid*, IV. 691, *oculisque errantibus alto Quaesivit caelo lucem ingemisque reperta*, "and with wandering gaze she sought the light in high heaven, and groaned as she found it."

89-92. "It has been suggested that the first line of Gray's stanza seems to regard the near approach of death; the second its actual advent; the third, the time immediately succeeding its advent; the fourth, a time still later" (Hales).

89. **fond**, affectionate. Contrast the use in No. 26. 46, "The fond complaint."

90 **pious drops**, tears of dutiful affection. *Pious* is here used in the sense of the Lat. *pius*.

92. "Ch'i veggio nel pensier, dolce mio fuoco,
 Fredda una lingua, e due begli occhi chiusi
 Rimaner dopo noi pien di faville.—Petrarch, Sonnet
 169" (G.).

"For in my thought I see—sweet fire of mine!—
 A tongue, though chilled, and two fair eyes, though
 sealed,
 Fraught with immortal sparks, survive us still."

93. **th' unhonour'd dead**. Cp. a very beautiful modern poem, "To the Forgotten Dead," in *Lyrics and Ballads*, by Margaret L. Woods.

95. **chance**. See note on No. 15. 15.

97-100. This stanza contains several reminiscences of Milton:

- (1) "Ere the blabbing Eastern scout,
 The nice Morn, on the Indian steep
 From her cabined loophole peep."—*Comus*, 138-140.
- (2) "... though from off the boughs each morn
 We brush mellifluous dew."—*Par. Lost*, v. 428-9.
- (3) "Together both, ere the high lawns appeared
 Under the opening eyelids of the morn,
 We drove afield."—*Lycidas*, 25-27.

100. Here followed in the first draft of the poem:

"Him have we seen the greenwood side along,
 While o'er the heath we hied, our labours done,
 Oft as the woodlark piped her farewell song,
 With wistful eyes pursue the setting sun."

"I rather wonder that he rejected this stanza, as it not only has the same sort of Doric delicacy, which charms us peculiarly in this part of the poem, but also completes the account of his whole day: whereas, this Evening scene being omitted, we have only his Morning walk and his Noon-tide repose" (Mason). Other editors have remarked that the 'hill,' the 'heath,' and 'favourite tree' of ll. 109-110—as also the 'rill,' 'lawn,' and 'wood' of ll. 111-112—involve a reference to the *three* scenes which he had haunted in youth.

101. **beech**. Cp. Gray's description of Burnham Beeches in his letter to Walpole, Sept. 1737. It ends, "At the foot of one of these squats me I (il penseroso) and there grow to a trunk the whole morning." See also the *Ode on the Spring*, No. 31. 13-15, where again we have a picture of a beech beside a stream. Gray

probably had in mind, moreover, Shakespeare's description of the melancholy Jaques in *As You Like It*, II. i. 30-32,

“ He lay along
Under an oak, whose antique root peeped out
Upon the brook that brawls along this wood.”

105. **Hard by yon wood.** The first draft gave ‘With gestures quaint.’ Gray probably made the alteration when he had decided to cut out the stanza given in the note on l. 100. *Hard by.* Cp. note on No. 14. 4, “Fast by.”

107. **woeful-wan**, *i.e.* woeful and wan.

114. **church-way path.** The phrase occurs in Shakespeare, *Midsummer Night's Dream*, v. i. 389 :

“ Now is the time of night
That, the graves all gaping wide,
Every one lets forth his sprite
In the *church-way paths* to glide.”

In Shakespeare, therefore, the paths are paths in the churchyard leading to the church ; but the ‘church-way paths’ of Stoke Pogis are paths leading from the high road to the churchyard (Bradshaw).

115. (**for thou canst read**) perhaps implies, as Prof. Hales says, that the ‘hoary-headed swain’ himself could not read, reading being a far from universal accomplishment in Gray’s time.

lay, properly a ‘song’—the German *lied* : here very loosely used for ‘verses.’

116. **thorn**, hawthorn tree. The Pembroke MS. here contains this stanza, which was actually printed in the third edition of the *Elegy*, 1751, but omitted again in the 1753 edition :

“ There scattered oft, the earliest of the year,
By hands unseen, are showers of violets found ;
The red-breast loves to build, and warble there,
And little footsteps lightly print the ground.”

Mason says it was omitted because Gray thought it too long a parenthesis in this place. Dr. Bradshaw adds that Gray may have rejected it as too fanciful, or because of its close resemblance to some lines in Collins’ *Dirge in Cymbeline* :

“ To fair Fidele’s grassy tomb
Soft maids and village hinds shall bring
Each opening sweet of earliest bloom,
And rifle all the breathing spring . . .
The redbreast oft, at evening hours,
Shall kindly lend his little aid,
With hoary moss and gathered flowers
To deck the ground where thou art laid.”

119. **science**, knowledge, as in No. 35. 50 and No. 48. 3, and in *1 Timothy*, vi. 20 (A.V.), "oppositions of science falsely so called."

frown'd not on, looked favourably upon. Cp. Horace, *Odes* iv. iii. *Quem tu Melpomene semel Nascentem placido lumine videris*, "Whom thou, Melpomene, hast once looked upon with kindly eye at his birth."

120. **melancholy**. Gray is undoubtedly thinking of himself in these lines. He often refers to his melancholy in his letters, and defines it in a letter to West, May 27, 1742: "Mine, you are to know, is a white Melancholy, or rather Leucocholy for the most part, which though it seldom laughs or dances, nor ever amounts to what one calls Joy or Pleasure, yet is a good easy sort of state." It is, in other words, the studious Melancholy of Milton's *Il Penseroso*.

123-4. The *tear* is the *bounty* of l. 121, and the *friend* the *recompense* of l. 122. In writing 'a friend' Gray is surely thinking of his dead friend West, though Dr. Bradshaw understands him to mean God Himself. The first interpretation is confirmed if we think with Mitford that the stanza was suggested by the noble lines in Cowley's poem on the death of Mr. William Hervey (*G. T.*, CXXXVII):

"Large was his soul; as large a soul as e'er
Submitted to inform a body here;
High as the place 'twas shortly in heaven to have,
But low and humble as his grave;
So high that all the virtues there did come
As to the chiefest seat
Conspicuous, and great;
So low that for me too it made a room."

127. **trembling hope**. " . . . paventosa speme, Petrarch, Sonnet 114" (G.).

37. *O Mary at thy window be*

Nos. 37-40 form a group of love lyrics, charmingly simple and exquisitely musical, by ROBERT BURNS. *Mary Morison* was described by Burns as "one of my juvenile works"; but it bears no signs of immaturity.

Metre.—The arrangement of rhymes in each eight-line stanza is *a b, a b, b c, b c*. This 'octave on three rhymes' is shown in Henley and Henderson's note on *The Lament* (Burns, ed. 1901, i. 371) to have been a very favourite metre in Scotland. It had been used by Henryson (1430-1506?), who got it from Chaucer, by Gavin Douglas, Dunbar, and others; and Allan Ramsay had printed some twenty examples of it in his ballad book, *The Evergreen*, with which Burns was familiar.

2. **trysted**, 'appointed,' participial adj. formed from the substantive *tryst*, 'an appointment to meet.' The word *tryst* is a variant of *trust*.

5. **stoure**. The oldest meaning seems to be a storm of dust (Douglas' *Virgil*); then, metaphorically, trouble, vexation. Sometimes it is used in O.E. as well as Scottish, for a fight. It may be connected with the English *stir*.

9. **Yestreen**. See note on No. 13. 29.

13. **braw**, smart, The same word as the English and French *brave* and the German *brav*.

14. **toast**. The use of this word to signify a person whose health is drunk is said to be derived from the old custom of putting toasted bread in liquor: cp. Falstaff in *Merry Wives of Windsor*, III. v. 3, "Go fetch me a quart of sack; put a toast in't." See the story told in the *Tailor*, No. 24, June 4, 1709.

38. *O saw ye bonnie Lesley*

WRITTEN in 1792, in honour of Miss Lesley Baillie, of Mayfield, Ayrshire. "Mr. B., with his two daughters, accompanied with Mr. H. of G., passing through Dumfries a few days ago on their way to England, did me the honour of calling on me; on which I took my horse—though God knows I could ill spare the time—and accompanied them fourteen or fifteen miles, and dined and spent the day with them. 'Twas about nine I think that I left them, and riding home I composed the following ballad, of which you will probably think you have a dear bargain, as it will cost you another groat of postage. You must know that there is an old ballad beginning with:

My Bonnie Lizzie Baillie, I'll rowe thee in my plaidie.

So I parodied it as follows, which is literally the first copy 'unanointed, unannealed,' as Hamlet says" (Letter to Mrs. Dunlop, Aug. 22, 1792).

Metre.—Iambic, with three accents in each line, and an extra syllable, which gives a trochaic or 'feminine' ending. The third line in several stanzas is lengthened by another syllable, and becomes an iambic line of four feet.

2. **ye**. Another reading is *she*.

border. See note on No. 11. 17.

6. **but**, only.

8. Another reading is "And never made anither."

13. **scaith**. See note on No. 18. 23, "Nae maiden lays her *skaith* to me."

17. **tent**, protect. A Scottish variant of the English *tend*.

18. *steer*, meddle with. The same word as the English *stir*.

22. *Caledonie*. Caledonia, the Latin name for Scotland.

39. *O my Luve's like a red, red rose*

THE research of commentators—notably of Messrs. Henley and Henderson (*Poetry of Burns*, 1901 edition, III. 402)—has shown that each stanza of this exquisite lyric is derived from an earlier original. The first stanza is traced back to a blackletter ballad, *The Wanton Wife of Castle Gate*:

“ Her cheeks are like the roses
That blossom fresh in June.
O, she's like a new-strung instrument
That's newly put in tune.”

Another blackletter ballad, *The Unkind Parents, or the Languishing Lamentation of Two Loyal Lovers*, contains these verses:

“ Now fare thee well, my Dearest Dear,
And fare thee well awhile;
Altho' I go, I'll come again
If I go ten thousand mile,
Dear Love,
If I go ten thousand mile . . .
Mountains and rocks on wings shall fly,
And roaring billows burn,
Ere I will act disloyally:
Then wait for my return.”

Other songs contain such stanzas as this:

“ The Day shall turn to Night, dear Love,
And the Rocks melt with the Sun,
Before that I prove false to thee,
Before my Life be gone, dear Love,
Before my Life be gone.”

Or this:

“ The seas they shall run dry,
And rocks melt into sands;
Then I'll love you still, my dear,
When all those things are done.”

The superiority of Burns' poem to these rude originals is obvious. We may give to him the praise that was given to Virgil, who borrowed freely from the old Italian poets: “he has touched nothing that he has not adorned.” And if any reader finds in the fame of this lyric an injustice to Burns' nameless predecessors, he should reflect that the tiny seeds of poetry that lay hidden in their work would long ago have perished from memory if the touch of Burns' genius had not quickened them into lovely flowers.

40. *Ye banks and braes and streams around*

Highland Mary was Mary Campbell, in whose honour Burns also wrote the song, *My Highland Lassie*. It is worth remarking that there are no exact rhymes in this poem, their place being supplied, as so often in popular songs and ballads, by mere assonances.

2. **Montgomery**, in Ayrshire, on the river Faile.

41. *When the sheep are in the fauld, and the kye a' hame*

"THERE can hardly exist a poem more truly tragic in the highest sense than this: nor, perhaps, Sappho excepted, has any Poetess equalled it" (F.T.P.). Sir Alfred Lyall (*Tennyson*, p. 118) remarks that its resemblance to a genuine ballad "comes from that absence of colouring adjectives (there is but one in all the eight stanzas) which is the note of all primitive and popular verse—a woodnote wild that is very seldom caught and domesticated by elaborate culture": he contrasts with its simplicity the picturesque detail of Tennyson's *May Queen*.

The story of a woman who allows herself to be persuaded into marriage in the long-continued absence of a lover or husband whom she believes to be dead is a favourite theme in literature. "It is the *Odyssey* of humble mariners, and many traces of it may be found in the folklore and in the superstitions of Asia as well as of Europe, where the forgotten husband is liable to be treated on his reappearance as a ghostly *revenant*, or even as a demon who has assumed a dead man's body in order to gain entrance into the house" (Sir A. Lyall's *Tennyson*, p. 115). It is the theme of old sea-ballads, both English and Breton; of Mrs. Gaskell's romance, *Sylvia's Lovers*; of Tennyson's *Enoch Arden*, Crabbe's *Parting Hour*, and Adelaide Procter's *Homeward Bound*.

LADY ANNE LINDSAY (after her marriage, BARNARD) wrote this ballad, the only poem by which she is remembered, in her twenty-first year. She told the story of its composition long afterwards in a letter to Sir Walter Scott, July 8, 1823: "*Robin Gray*, so called from its being the name of the old herd at Balcarres, was born soon after the close of the year 1771. My sister Margaret had married, and accompanied her husband to London. I was melancholy, and endeavoured to amuse myself by attempting a few poetical trifles. There was an English-Scotch melody of which I was passionately fond. Sophy Johnstone, who lived before your day, used to sing it to us at Balcarres. She did not object to its having improper words, though I did. I longed to sing old Sophy's air to different words, and give its plaintive tones some little history of virtuous

distress in humble life, such as might suit it. While attempting to effect this in my closet, I called to my little sister, now Lady Hardwicke, who was the only person near me, 'I have been writing a ballad, my dear; I am oppressing my heroine with many misfortunes. I have already sent her Jamie to sea, and broken her father's arm, and made her mother fall sick, and given her auld Robin Gray for a lover; but I wish to load her with a fifth sorrow within the four lines, poor thing! Help me to one!' 'Steal the cow, sister Anne,' said the little Elizabeth. The cow was immediately *lifted* by me, and the song completed. At our fireside and amongst our neighbours *Auld Robin Gray* was always called for. I was pleased in secret with the approbation it met with; but such was my dread of being suspected of writing anything, perceiving the shyness it created in those who could write nothing, that I carefully kept my own secret." Lady Lindsay was born in 1750 and died in 1825.

4. **gudeman**. 'Goodman' is common in older English in the sense of (1) master of the house, (2) husband. Cp. A.V. of *Matthew*, xxiv. 43, "If the *goodman* of the house had known in what watch the thief would come."

9. **na ... a week but only twa**, not more than two weeks. The idiom often occurs in the old ballads, as in *Sir Patrick Spens* :

"They hadna sail'd upon the sea
A day but barely three,
Till loud and boisterous grew the wind
And gurly grew the sea."

27. **wraith**. See note on No. 12. 23.

29. **greet**, 'weep,' now only used in Scottish and northern dialects, but often found in old English. It occurs in English literature as late as Spenser, *Shepherd's Calendar*, April, "Tell me, good Hobbinoll, what garres thee greete?" ("what makes thee weep?").

42. *Duncan Gray cam here to woo*

WRITTEN by Burns for a Scottish tune—"a lighthorse gallop of an air," as he called it, "that precludes sentiment." The refrain that forms lines 2, 4, 8 of the first stanza should be understood as repeated similarly with the following stanzas.

3. **Yule**, Christmas, Old English as well as Scottish. Skeat follows Fick in explaining the word to mean 'noise,' especially the loud sound of revelry and rejoicing. *Jolly* (Fr. *joli*) is a derivative of *Yule*.

fou, full (of food and drink), merry with drink.

6. **skeigh**, properly 'skittish,' used of a horse or other animal. Applied to women it seems to combine the notions of coyness and disdain. The word is akin to the German *scheuch*, *scheue*, shy, and the English *shy* and *skittish*.

9. **fleech'd**. Cp. No. 11. 11, "nae wooing, nae fleeching."

10. **Ailsa Craig**, a rocky islet in the Firth of Clyde. It is 'deaf' because it is undisturbed by the screaming of the sea-fowl that frequent it.

12. **Grat**. See note on No. 41. 29.

14. **Time . . . tide**. Perhaps with an allusion to Shakespeare's "There is a tide in the affairs of men" (*Julius Caesar*, iv. iii. 218). 'Tide' properly means 'time' (which word is from the same root); the use of it for the flux and reflux of the sea is derived from this. Cp. "Alike to him was time or tide," in Scott, *Lay of the Last Minstrel*, i. xxi.

15. **sair to bide**, difficult to endure.

16. Cp. G. Wither's *Manly Heart* (G. T. CXXXI.):

"Shall I, wasting in despair,
Die because a woman's fair?"

18. **France**, substituted euphemistically for a less desirable locality.

43. *And are ye sure the news is true*

"BURNS justly named this 'one of the most beautiful songs in the Scots or any other language.' One stanza, interpolated by Beattie, is here omitted: it contains two good lines, but is out of harmony with the original poem" (F. T. P.).

The authorship of this poem is uncertain. Mr. F. T. Palgrave attributed it to W. J. Mickle (1735-1788), translator of Camoens into English verse, and author of the ballad *Cumnor Hall* which Scott quotes in the introduction to *Kenilworth*. But the only evidence is the fact that a copy was found among his papers in his own handwriting: he never included it among the poems published during his lifetime. The doubt cannot be set at rest. The song has often been ascribed to Jean Adam, or Jane Adams (1710-1765). The claim is rejected by the *Dictionary of National Biography* on the double ground that "it is unlikely that such a strain of home and married love could have been written by this wayward and unwedded woman," and that "her verses, although correct in phrase and sentiment, are inflated and childish." But Nos. 11 and 41 in this book are instances of poetic heights attained once in a lifetime by women-writers.

13. **bigonets**, little cap, diminutive of *biggin*, O.F. *béguin*, child's cap; or it may have come straight from the O.F. diminutive, *béguinet*.

15. **baillie**. Another form of the word *bailiff* with which it was formerly interchangeable; now obsolete in England, but retained in Scotland to signify a municipal magistrate corresponding to the English alderman (N.E.D.).

20. **leal**, the same word as *loyal*. *Leal* is used in Norman French, and *lel* in Middle English.

34. **Gar**, make. Cp. No. 42. 7, "*Gart* poor Duncan stand abeigh." The word occurs in Spenser: see the quotation given in note to No. 41. 29.

38. **caller**, fresh. It is an epithet of 'air' in Douglas' translation of the *Aeneid*, 1513, and the North-country fishwives still make use of the cry, "Caller Herrin'!"

41. **will**, Scottish for *shall*.

43. **downright**, quite, thoroughly. Cp. Shakespeare, *Love's Labour's Lost*, iv. i. 389, "They'll mock us now downright."

45. **gin**, S. for 'if,' is said to be for 'given,' as 'gif'—another Scottish form of 'if'—is said to be for the imperative 'give.'

48. **the lave**, the rest. Cp. No. 33. 17, "I'll get a blessin' wi' the lave."

44. *When I think on the happy days*

"BURNS himself, despite two attempts, failed to improve this little absolute masterpiece of music, tenderness and simplicity: this 'Romance of a life' in eight lines" (F.T.P.). The "two attempts" to which Mr. Palgrave here refers are doubtless the two songs, *How long and dreary is the night*, and *Simmer's a pleasant time*. In sending the first of these to Thomson, Burns wrote: "I met with some such words in a collection of songs somewhere, which I altered and enlarged." Messrs. Henley and Henderson have, however, shown that Burns' memory was at fault when he used the word 'enlarged.' The original of one song is a poem of nine stanzas found in the Herd MS. (the first four are given by Henley and Henderson, III. 325), and the original of the other is probably a fragment of eight lines in the Herd MS. (Henley and Henderson, III. 338). In other words, the two stanzas in the *Golden Treasury* are the two best stanzas of *How long and dreary is the night*, and they owe their precise form to Burns himself, though they are—especially in their rhymes—an echo of older songs.

3. Another version, "And now what seas between us roar."

4. **eerie**, full of fear, apprehensive. So De Quincey speaks of "feeling the sensation of eeriness as twilight comes on." Sometimes the word means 'inspiring fear'; cp. "the eerie side of an auld thorn," Burns.

6. Another version, "The joyless day how dreary!"

7. *glinted*, moved quickly. "Rare in the 15th century, subsequently first in Scottish writers of the 18th century; it has been adopted into English literary use in the 19th. Probably an altered form of the earlier *glent*, which the rime shows to have been the original reading in two of the 15th century passages" (N.E.D.). Connected with *glance* and the Germ. *glänzen*, to shine.

45. *Of a' the airts the wind can blaw*

"THE last two stanzas are not by Burns" (F.T.P.). The two first were composed by Burns in his wife's honour, during their honeymoon. The two last, the work of John Hamilton, an Edinburgh music-seller, are spoken of contemptuously by Messrs. Henley and Henderson; but ll. 17-20 are surely equal to any others in the poem, nor need we admit that l. 22, though homely, is 'bathetic.'

1. *airts*, quarters, points of the compass. "Found only in Scottish writers from 15th to 18th centuries, but also used in some north of England dialects, and recently by some English writers" (N.E.D.).

14. *shaw*, a small wood in a hollow. Properly a *shady* place. Used by Chaucer—"Whider ridest thou under this grene *shaw*?"

17. *westlin*, a corruption of 'westland,' western.

22. Cp. in Burns' boyish verses, *Handsome Nell*:

"She dresses ay sae *clean and neat*,
Both decent and genteel;
And then there's something in her gait
Gars ony dress look weel."

27. *fond*, loving, as in Gray's *Elegy*, No. 36. 89, "On some fond breast the parting soul relies." Contrast the use in No. 26. 46, "The fond complaint."

wae, sorrowful, adj., as in No. 11. 22, "Women and bairns are heartless and wae."

46. *John Anderson, my jo, John*

THE title-line is old, but the rest of this exquisitely simple song is by Burns.

4. *brent*. A frequent epithet of 'brow' in Scottish literature. Jamieson says that "it is undoubtedly misapplied by Burns, when he contrasts it with *bald*." It seems to mean 'high, straight, upright.'

7. *pow*, 'head'; the same word as the English *poll*.

8. *jo*, sweetheart. "It seems to be merely Fr. *joye*, *joie*, used in the same manner as *mon joie*, as a term of endearment, equivalent to darling, my love, etc." (Jamieson).

11. *canty*. Cp. No. 42. 28, "crouse and canty."

47. *I'm wearing awa', Jean*

CAROLINE OLIPHANT, afterwards Lady NAIRN (1766-1845), won fame as a writer of humorous ballads, Jacobite songs, and songs of sentiment and domestic pathos. "In her *Land o' the Leal*, *Laird o' Cockpen*, and *Caller Herrin'*, she is hardly, if at all, second to Burns himself. . . . Lady Nairn ranks with Hogg in her Jacobite songs, but in several she stands first and alone. Nothing in the language surpasses the exuberant buoyancy of *Charlie is my darling*, the swift triumphant movement of *The Hundred Pipers* and the wail of forlorn desolation in *Will ye no' come back again?*" (T. Bayne in *Dictionary of Nat. Biography*). The *Land o' the Leal* was sent in 1798 by Lady Nairn to her friend Mrs. Campbell Colquhoun, the sister of Scott's 'Willie Erskine,' who had lost her first-born child.

Metre.—The song was probably written 'by ear' to go with the tune for which it was composed, and it is hardly reducible to metrical rules. The prevailing foot is an anapaest, for which, as is customary in English anapaestic verse, an iambus is sometimes substituted. But several lines—e.g. "Now fare ye weel my ain Jean"—either contain an extra foot or break the rule generally laid down that three unaccented syllables must never come together in English verse.

48. *Ye distant spires, ye antique towers*

GRAY'S *Eton Ode* owes its undying popularity partly to its pleasant description of boy-life and partly to its epigrammatic conclusion. Its profound melancholy has often escaped notice. It was written at Stoke, August 1742, two months after the death of West, and whilst the poet was still estranged from Walpole. "Of the four members of the Quadruple Alliance, as they were called at Eton—Gray, Walpole, Ashton, and West—West was the one friend who was left to Gray in '42,—and when he died Gray must have felt very isolated" (Tovey).

Metre.—The same ten-line stanza is used by Gray in his *Ode on the Spring* (No. 31).

3. Science, knowledge, as in No. 35. 50, and No. 36. 119, "Fair science frown'd not on his humble birth."

4. "King Henry the Sixth, founder of the College" (G.). Cp. *The Bard* (No. 8. 90), "the meek usurper's holy head."

12. **in vain.** Here "Gray permits himself to refer to the constant pressure of regret for his lost friends; the fields are beloved in vain, and in Wordsworth's exquisite phrase he turns to share the rapture—ah, with whom?" (E. Gosse). For this association of "fields beloved" with the memory of a dead friend we may compare Cowley's poem *On the death of Mr. William Hervey* (G.T., CXXXVII.)—the stanza beginning "Ye fields of Cambridge, our dear Cambridge, say,"—and Matthew Arnold's poem of *Thyrsis*.

13. **careless, free from care.**

19. "'And bees their honey redolent of Spring,' Dryden's *Fable on the Pythagorean System*" (G.).

21. "His supplication to father Thames, to tell him who drives the hoop or tosses the ball, is useless and puerile. Father Thames has no better means of knowing than himself" (Dr. Johnson). Two sentences may be quoted from Mr. Tovey's admirable answer to the great critic: "The invocation itself and the question are mere conventions; and the poetic truth in Gray seems to be, but is not, subordinate."

23. **margent green.** The phrase occurs in Milton, *Comus*, 232, "By slow Meander's margent green."

29. In the Pembroke MS. the line runs, "To chase the hoop's elusive speed"—a reading which Mr. Tovey prefers: he thinks that Gray departed from it only because he wanted to use the phrase, "elusive speed," in his tragedy of *Agrippina*.

30. **the flying ball.** It is disputed whether the reference is to cricket or 'trap-bat-and-ball.'

32. **murmuring labours ply, i.e. say over their lessons to themselves.**

33. **'gainst, as a preparation for hours in class.**

36. **reign, realm, as in the *Elegy* (No. 36. 12), "her ancient solitary reign."** The adventurers are going 'out of bounds.'

38. **still, always.**

42. **pleasing and possess agree grammatically with hope, but in thought with the object of hope.**

43. **the tear, etc.** Cp. T. Moore in *The Light of Other Days* (G.T., CCLXIX.):

"The smiles, the tears,
Of boyhood's years."

45. **buxom.** For a full note on the history of this word see Hales, *Longer English Poems*, note on *L'Allegro*, l. 24. It is the A.S. *bocsum*, i.e. *bow-some*, flexible, pliant. In Chaucer and Spenser it means 'yielding,' 'obedient.' Later came the

meaning of 'brisk,' 'lively,' which the word bears in Shakespeare, *Pericles*, I. i. 23, in *L'Allegro*, and here.

47. **cheer**, expression of the face. Cp. "All fancy-sick she is and pale of cheer," *Midsummer-Night's Dream*, III. ii. 96. Originally *cheer* meant the face itself.

55. 'em. "This abbreviation of *them*, or perhaps a survival of the O.E. *com* is now a vulgarism or only used colloquially, but Gray printed it thus to avoid the unmusical sound of the *d* and *th*; and he has it in *Agrippina*:—"He perchance may heed 'em'" (Bradshaw).

61. **these**, *this* (71), *those* (75)='some,' 'others.'

68. **Envy wan and faded care**. The expressions have been traced to Milton: "With praise enough for *Envy* to look *wan*" (*Sonnet to H. Lawes*), "*care* Sat on his *faded* cheek" (*Paradise Lost*, I. 601-2).

69. Cp. Shakespeare, *Richard III.*, I. i. 9, "*Grim-visaged war*," and *Comedy of Errors*, v. i. 80, "*grim and comfortless* despair."

79. "Madness laughing in his ireful mood," Dryden's *Palamon and Arcite*, II. 581" (G.).

83. **family**, in the sense of the Latin *familia*, not progeny, but household attendants. Cp. Dryden, *State of Innocence*, v. 1, "With all the numerous family of Death." "The ministers of Fate vex the soul: if man escapes these, more inevitably the ministers of Death vex the body, and the frame *must* yield to 'slow-consuming Age,' which appropriately comes last" (Tovey).

84. **queen**. "Death is always masculine in the English poets. Gray may have had *pallida mors* in his mind, and Hela, the Goddess of Death" (Bradshaw). One of the greatest of modern English painters, Mr. G. F. Watts, has always represented Death as a female figure.

89. "But while including Poverty among physical evils, Gray cannot forget that she is also an evil to the mind. Cp. *Elegy* [No 36. 51-2]:

'Chill penury repressed their noble rage,
And froze the genial current of the soul'" (Tovey).

99. Cp. Blake's *Cradle Song* (No. 30. 15-16), "When thy little heart doth wake, Then the dreadful light shall break," and the quotation from Sophocles given in the note to that passage. Mr. Tovey quotes from Montaigne: "A quoy faire la cognoissance des choses, si nous en devenons plus lasches? si nous en perdons le repos et la tranquillité où nous serions sans cela?" ("Why acquire knowledge of things if we become thereby more sorrowful? if we thereby lose the repose and tranquillity which we should enjoy without it?")

49. *O happy shades! to me unblest*

"WRITTEN in 1773, towards the beginning of Cowper's second attack of melancholy madness—a time when he altogether gave up prayer, saying, 'For him to implore mercy would only anger God the more.' Yet had he given it up when sane, it would have been *maior insania* [greater madness]" (F.T.P.).

"Bounded on one side by the Ho-brook, a diminutive stream that crosses the road about midway between Olney and Weston, is a long narrow plantation, called locally the First Spinnie, but better known to readers of Cowper as the Shrubby. It is threaded by a winding path, and in its midst stood the rustic hut or 'moss-house,' a favourite haunt of Cowper, which had on one side of it a weeping willow, and in front a beautiful circular sheet of water"—*Wright's Life of Cowper*, p. 357.

19. *secret*, far-withdrawn, secluded, the original sense of the word. With the thought of this stanza cp. Wordsworth's beautiful sonnet on the Trosachs, "There's not a nook within this solemn Pass" (*G.T.*, CCCXXXVI.).

50. *Daughter of Jove, relentless power*

WRITTEN at Stoke, August 1742, in the same month as the *Eton Ode* (No. 48) and in the same sad mood. It is the one poem of Gray, with the exception of the *Elegy*, to which Johnson gives unqualified praise:—"Of the *Ode on Adversity* the hint was at first taken from *O Diva, gratum quae regis Antium* [Horace, *Odes*, I. xxv.]; but Gray has excelled his original by the veracity of his sentiments and by their moral application. Of this piece, at once poetical and rational, I will not, by slight objections, violate the dignity." To the encomium of Johnson we may add the tribute which Wordsworth, consciously or unconsciously, paid to this poem when he wrote his own *Ode to Duty* (*G.T.*, CCLII.). That Ode, which is sometimes regarded as the high-water mark of Wordsworth's genius, shows the influence of Gray in its first and last stanzas.

Metre.—Observe the effect of the concluding Alexandrine, i.e. line of six feet, in adding weight and solemnity to the stanza.

1. *Daughter of Jove*. Explained by the motto which Gray prefixed to the Ode:

Ζῆνα . . .

τὸν φρονεῖν βροτοὺς ὁδῶ-

σαντα, τῷ πάθει μάθάν

θέντα κυρίως ἔχειν. (Aeschylus, *Agamemnon*, 176.)

("Zeus, who prepared for men

The path of wisdom, binding fast

Learning to suffering." *Lewis Campbell*.)

3. Cp. "when the *scourge* Inexorably, and the *torturing hour* Calls us to penance," Milton, *Paradise Lost*, II. 90. Two other phrases in this stanza recall *Paradise Lost* :

"In *adamantine chains* and penal fire."—*P.L.*, I. 48.

"Strange horror seize thee, and *pangs unfelt before*."

—*P.L.*, II. 703.

7. **purple tyrants.** Horace's *Purpurei metuunt tyranni* (Tyrants clad in purple fear thee), *Odes*, I. xxxv. 12.

10. **design'd, purposed.**

11. **birth**, abstract for concrete, 'child.'

13. **lore**, instruction.

16. Cp. Dido's fine saying in Virgil, *Aeneid*, I. 630, *Non ignara mali miseris succurrere disco* (Not ignorant of sorrow myself I learn to assist the sorrowful). Also cp. Pope, *Elegy to the Memory of an Unfortunate Lady*, 45-46,

"So perish all whose breasts ne'er learn'd to glow
For others' good, or melt at others' woe."

With the whole of this second stanza cp. Bacon's remarks in *Essay* v. on the connection between Adversity and Virtue.

18. Cp. Milton, *Il Penseroso* (*G.T.*, CXLV. 1-2),

"Hence, vain deluding Joys,
The brood of Folly without father bred ?"

21. **light**, predicative adj. in place of adv., lightly.

22. **summer friend.** The expression is found in George Herbert's *Answer*, "like summer friends, Flies of estates and sunshine." Mr. Tovey thinks that this is coincidence, and that Gray's original is rather Shakespeare, *Troilus and Cressida*, III. iii. 79, "For men, like butterflies, Shew not their mealy wings but to the summer." Cp. Gray's own lines in *The Bard* (No. 8. 69-70),

"The swarm that in thy noon-tide beam were born ?
—Gone to salute the rising morn."

25. Cp. *Il Penseroso* (*G.T.*, CXLV. 16), "O'erlaid with black, staid Wisdom's hue."

28. Cp. *Il Penseroso* (*G.T.*, CXLV. 43), of the eyes of Melancholy—"till With a sad *lead*en downward cast Thou fix them on the earth as fast." "The form of Gray's phrase is after Dryden's *Cymon and Iphigenia*, 57, 'And stupid eyes that ever loved the ground.' Both in Dryden and Gray there is a reminiscence of the use of *amare* for to cling to, to be constantly fastened to, as in Horace's *Amatque Janua limen*" (Tovey).

30. **Charity.** The conception of Charity here is less exalted than in *1 Corinthians*, XIII., but it has hardly suffered the complete degeneration of meaning that has too often overtaken it in modern speech.

32. Opposite this line in the Pembroke MS. Gray wrote ἀ γλυκύδακρυς (sweet in her tears). The word is an epithet of Ερως, Love, in the Greek poet, Meleager.

35. **Gorgon terrors.** Cp. *Paradise Lost*, II. 611, "Medusa with Gorgonian terror guards the ford." The Gorgons, in Greek mythology, were three sisters of frightful aspect, whose heads were covered with snakes instead of hair. Medusa, the most famous of the three, was supposed to turn to stone any mortal who looked upon her face.

36. **vengeful band.** The Eumenides or Furies of Greek mythology. They were not limited in number by Aeschylus or Euripides, though later poets made them three and named them. Gray here gives them names to suit his love of personifications. With this 'vengeful band' cp. the 'baleful train' and 'griesly troop' of the *Eton Ode*, No. 48. 55-90.

43. **philosophic train**, in contrast with the 'vengeful band.' If Gray had particularized, we should have had such figures as Milton set in attendance upon Melancholy (*Il Penseroso*, G.T., CXLV. 45-55), 'Peace' and 'Quiet, 'spare Fast,' 'the cherub Contemplation' and 'the mute Silence.'

45, 46. In allusion to his estrangement from Walpole.

51. *I am monarch of all I survey*

ALEXANDER SELKIRK, a Scottish sailor, was left on the uninhabited island of Juan Fernandez in 1704 in consequence of a quarrel with the captain of his ship. He remained there till 1709, when he attracted the attention of an English ship, the *Duke*, commanded by Captain Woodes Rogers, and was taken on board. His adventures were described in Captain Rogers' *Cruising Voyage round the World*, 1712, in another book of travels published the same year, and in a pamphlet called *Providence Displayed, or a surprising Account of one Alexander Selkirk*. Defoe's *Robinson Crusoe* was doubtless suggested by the published narratives, though in detail it owes little to them.

It is interesting to compare with the simplicity of Cowper's verses the ornate passage in which Tennyson pictures the solitude of Enoch Arden. Each poem is excellent in its own very different style.

Metre.—Anapaestic lines of three accents. The first anapaest is sometimes shortened to an iambus.

6. *sages*. Cp. A. Marvell's *Thoughts in a Garden* (G. T., CXLII); and Cowley's lines:

"O solitude, first state of humankind
Which blest remained till man did find
Even his own helper's company:
As soon as two alas! together joined
The serpent made up three."

But one of the greatest of sages, Aristotle, has said that society is essential to man; to be independent of it one must be ἡ θηρίον ἢ θεός, 'either brute or God,' either less than man or more than man (*Politics*, I. ii. 14).

7. Cp. the words of Achilles when Odysseus met him in Hades: "Rather would I live on ground as the hireling of another, with a landless man who had no great livelihood, than bear sway among all the dead that be departed" (Homer, *Odyssey*, XI. 491, trans. Butcher and Lang).

17. Cp. Aristotle, *Ethics*, VIII. i. 3 (trans. Peters): "Love seems to be implanted by nature in the parent towards the offspring, and in the offspring towards the parent, not only among men, but also among birds and in most animals; and in those of the same race towards one another, among men especially—for which reason we commend those who love their fellowmen. And when one travels one may see how man is always akin to and dear to man."

19. Cp. *Psalms*, LV. 6, "O that I had wings like a dove."

24. *sallies*, properly 'leapings'—French *saillir* from Lat. *salire*, 'to leap'; specially used of 'outbursts of animal spirits.' So Swift wrote: "Some *sallies* of levity ought to be imputed to youth."

After this line Mr. F. T. Palgrave excised a stanza which develops more fully the thought of l. 22.

33. *fleet*. Cp. Virgil's *animus celerem* (*Aeneid*, IV. 285) finely rendered by Tennyson in the *Passing of Arthur*, "This way and that dividing the swift mind."

52. *Mary! I want a lyre with other strings*

"THE Editor would venture to class in the very first rank this Sonnet, which, with CCV., records Cowper's gratitude to the Lady whose affectionate care for many years gave what sweetness he could enjoy to a life radically wretched. Petrarch's sonnets have a more ethereal grace and a more perfect finish; Shakespeare's more passion; Milton's stand supreme in stateliness; Wordsworth's in depth and delicacy. But Cowper's unites with an exquisiteness in the turn of thought which the Ancients would have called Irony, an intensity of pathetic tenderness peculiar to

his loving and ingenuous nature. There is much mannerism, much that is unimportant or of now exhausted interest in his poems ; but where he is great, it is with that elementary greatness which rests on the most universal human feelings. Cowper is our highest master in simple pathos" (F.T.P.).

Cowper said that his poem *On the receipt of my Mother's Picture out of Norfolk* had given him more pleasure in the writing than any other, with one exception. "That one was addressed to a lady who has supplied to me the place of my own mother,—my own invaluable mother,—these six and twenty years." This Sonnet to Mrs. Unwin is the poem to which he thus refers. He had become an inmate of her house at Huntingdon in 1765, and he was never separated from her till her death in 1796.

Metre.—See the appendix on the sonnet in the present editor's edition of *Golden Treasury, Book IV.* Cowper's Sonnet follows the Petrarchan model, used by Milton.

2. *feign'd.* In allusion to poetic invocations of the Muse.

5. *shed my wings.* In contrast with Horace, who playfully represents his attainment of poetic immortality under the figure of turning into a swan (*Odes*, II. xx.), Cowper speaks more modestly of his poetic wings as if they were only his as long as he continued to write.

9. *a Book.* "And I saw the dead, small and great, stand before God ; and the books were opened : and another book was opened, which is the book of life : and the dead were judged out of those things which were written in the books, according to their works" (*Revelation*, xx. 12). Very beautiful reference to the same 'Book' is made in another English sonnet—Leigh Hunt's on *About Ben Adhem*.

53. *The twentieth year is well-nigh past*

"CETTE tendre et incomparable plainte, écrite avec des larmes" (This tender and incomparable lament, written with tears)—Sainte-Beuve, *Causeries du Lundi*.

"Presently we reached the same poet's stanzas to Mary Unwin. He read them, yet could barely read them, so deeply was he touched by their tender, their almost agonizing pathos."—*Personal Recollections of Tennyson*, by F. T. Palgrave, in *Tennyson's Life*, II. 501.

Written in 1793. "Still he exerted himself as much as it was possible for any person to do in such a state of mind ; indeed no other case has been recorded of such a continued struggle against insanity. He sought relief in employment, in exercise, in improving his garden and orchard, in the society of those whom he loved, whenever it could be obtained, and sometimes, it appears,

whenever his malady did not preclude him from that resource, in prayer. These persevering efforts might perhaps have again availed for a while, as they had formerly done, had it not been for the melancholy spectacle, which was now continually before him, of his dear companion's increasing infirmities of body and of mind. About this time it was that he addressed to her one of the most touching, and certainly the most widely known of all his poems, for it has been read by thousands and tens of thousands who have never perused the *Task*, nor perhaps seen, or heard of, any other of his works. Hayley believed it to be the last original piece which he produced at Weston, and says, he questioned whether any language on earth can exhibit a specimen of verse more exquisitely tender."—Southey, *Life of Cowper*, ch. 17.

1. **twentieth year.** Cowper had suffered from a severe attack of his malady in 1773. It was really the second attack, but it was the first after he had gone to live with the Unwins.

10. **heretofore**, up to this point of time, as *adhuc* in Latin and 'hitherto' in English are used of time as well as of place.

18. **magic art.** In ancient incantations threads were often bound round the image of the person whose love it was sought to bind: cp. Virgil, *Eclogue* VIII. 73.

25. **auburn bright**, practically a compound adj. like Collins' 'dim-discovered' (No. 35. 37). The double epithet, in which the two adjectives do not modify each other's meaning, is different: e.g. 'genial loved' and 'gradual dusk' in No. 35.

54. *Obscurest night involved the sky*

"COWPER'S last original poem, founded upon a story told in Anson's *Voyages*. It was written, March 1799; he died in next year's April" (F.T.P.). The story of Cowper's life at the time the *Castaway* was composed may best be read in Southey's moving narrative (*Life of Cowper*, ch. 18).

"If we try to discover what it is that gives the poem its intense pathos, we shall find that this is chiefly produced by the studied simplicity of the language, the absence of rhetoric or metaphor, the calmness of the narrator—a calmness of despair. The whole poem, except the last stanza, is a description of the agonies of the drowning man; but the key-note is struck in the third line, and we are conscious all along it is himself that Cowper is describing; he is the 'destined wretch,' the hopeless, helpless, friendless castaway."—F. Storr.

The passage in Anson's *Voyage Round the World* (ch. 8) runs as follows: "But in less than twenty-four hours we were attacked by another storm still more furious than the former; for it proved

a perfect hurricane, and reduced us to the necessity of lying to under our bare poles. As our ship kept the wind better than any of the rest, we were obliged in the afternoon to wear ship, in order to join the squadron to the leeward, which otherwise we should have been in danger of losing in the night. And as we dared not venture any sail abroad, we were obliged to make use of an expedient, which answered our purpose; this was putting the helm a weather, and manning the fore shrouds. But though this method proved successful for the end intended, yet in the execution of it, one of our ablest seamen was canted overboard; and notwithstanding the prodigious agitation of the waves, we perceived that he swam very strong, and it was with the utmost concern that we found ourselves incapable of assisting him; and we the more grieved at his unhappy fate, since we lost sight of him struggling with the waves, and conceived from the manner in which he swam, that he might continue sensible for a considerable time longer, of the horror attending his irretrievable situation."

3. *destined*, 'doomed,' a rare use of the word.

7. *Albion*, an old name for England, found in Pliny's *Natural History*, iv. xxx., and often used by the English poets. It is said to be derived from the white cliffs of Kent and Sussex.

19. *had*, i.e. would have.

52. *Anson*, George, Lord Anson, 1697-1762; sailed round the world, 18th Sept., 1740—15th June, 1744; defeated the French fleet off Finisterre, 3rd May, 1747.

56. *Descanting*, making observations, commenting. Cp. Shakespeare, *Richard III.*, i. i. 27, "to spy my shadow in the sun And descant on mine own deformity." It is properly a musical term, 'to play or sing an air in harmony with a fixed theme.'

61. Cp. *Matthew*, viii. 26.

55. *In the downhill of life, when I find I'm declining*

"VERY little except his name appears recoverable with regard to the author of this truly noble poem, which appeared in the *Scripscrapologia, or Collins' Doggerel Dish of All Sorts*, with three or four other pieces of merit, Birmingham, 1804" (F.T.P.). Of all the other poems in this book we may say that their reputation rests securely on the judgment of the world of letters, although in many or all cases the *Golden Treasury* has widely extended the circle of their admirers. It seems only fair to the student to point out that this poem, rescued from oblivion by the judgment of one critic, stands on a somewhat different level. Some account of John Collins' life—he was an actor and

reciter—will be found in the *Dictionary of Nat. Biography*. He died in 1808.

With the feeling shown in this poem compare Herrick's *Thanksgiving to God for His House*, beginning "Lord, thou hast given me a cell Wherein to dwell."

Metre.—Anapaestic. Four accents in the first, three in the second, line of each couplet. An iambus is sometimes substituted for the first anapaest. Some of the lines have an unaccented syllable which gives them a trochaic or 'feminine' ending.

5. **pad-pony**, an easy paced pony. *Pad* is connected with *path*, and a pad-pony is properly a pony for riding on roads. Cp. the expression 'roadster,' used of a horse or bicycle.

15. **Nabob**. This name was given by the English in the eighteenth century to those of their countrymen who had acquired large fortunes in India and returned to England to spend them. These men became very unpopular from their ostentatious display of wealth. See the account of them in Macaulay's *Essay on Clive*.

19. Cp. W. Collins' *Ode to Evening*, No. 35. 3, and S. Rogers in No. 36. 3-4.

28. **thread**. Cp. Milton's *Lycidas* (G. T., LXXXIX. 75), "Comes the blind Fury with the abhorred shears And slits the *thin-spun* life."

32. **Everlasting**. "Used with side-allusion to a cloth so named at the time when Collins wrote" (F.T.P.).

56. *Life! I know not what thou art*

ANNA LAETITIA AIKIN (Mrs. BARBAULD), 1743-1825, was a notable figure in English life at the close of the eighteenth and beginning of the nineteenth century. Her *Female Speaker*, a collection of 'elegant extracts' for young ladies, was a real educational force for many years; and her brother's *Evenings at Home*, to which she contributed, has not yet exhausted its usefulness. Her high-water mark in original poetry is reached in the beautiful lines which Mr. F. T. Palgrave excerpted from her *Ode to Life*—lines which are said to have attracted the admiration of Wordsworth. We have seen the gentle melancholy of Gray and Collins deepen into the settled gloom of Cowper's last utterances. It is well that in its last two poems the Third Book of the *Golden Treasury* should end upon a happier note.

NOTES TO BOOK IV.

BY

J. H. FOWLER, M.A.



ABBREVIATIONS.

A.S. = Anglo-Saxon, adj. = adjective, cp. = compare, Fr. = French, Ger. = German, Lat. = Latin, l. = line, N.E.D. = New English Dictionary (Oxford), O.F. = Old French, subst. = substantive. Notes borrowed from Mr. F. T. Palgrave are enclosed in inverted commas and followed by his initials (F. T. P.). Poems in Book IV. are referred to simply by their number in this volume: poems in other Books of the *Golden Treasury* are referred to by their number in the complete edition, preceded by the letters G. T.

NO. I. *Whether on Ida's shady brow*

It is remarkable that these lines—a complaint that there is no more poetry left in the world—should have been written so shortly before the greatest outburst of poetry that England has known since the days of Elizabeth. The poem appeared in Blake's *Poetical Sketches*, 1783, so that it preceded by 15 years the famous joint volume of Wordsworth and Coleridge, *Lyrical Ballads*, 1798. Its author, William Blake, poet, painter, designer, and mystic, lived apart from his contemporaries, who altogether failed to understand him. He read the Elizabethan poets, and was influenced by them, but, not less than Wordsworth, he went direct to Nature for inspiration. Since Wordsworth taught English readers of poetry to appreciate truth and simplicity in verse, Blake, too, has had his admirers.

Very similar in thought is Matthew Arnold's poem, *The Progress of Poesy*, especially the line, "The mount is mute, the channel dry." Compare also his lines beginning "Though the Muse be gone away."

1. *Ida*. There were two mountains of this name celebrated in ancient poetry, (1) the mountain in the Troad on which the three goddesses appeared to Paris, and whence the gods often watched the Trojan war, (2) the mountain in Crete on which Jupiter was fabled to have been brought up.

No. II. *Bards of Passion and of Mirth*

WRITTEN by Keats on the blank page before Beaumont and Fletcher's tragi-comedy, *The Fair Maid of the Inn*.

The poets enjoy a double immortality—on earth and in Elysium. With the sentiment may be compared the loftier and more earnest strain in which Shelley afterwards claimed immortality for the writer of these lines :

“Peace, peace! he is not dead, he doth not sleep!”

(*Adonais*, stanzas 39 *et seq.*)

Metre.—The charm of the poem depends largely on the free, apparently careless, in reality consummately skilful, variation of the simple metre. There are four accents in each line, and the general effect is trochaic. But three lines (10, 22, 30) have an extra syllable at the beginning, and several others an extra unaccented syllable at the end. Without such variation we should have the monotonous metre that Touchstone ridicules in *As You Like It*, calling it “the very false gallop of verses,” and offering to rhyme Rosalind thus, “eight years together, dinners and suppers and sleeping hours excepted.”

4. *double-lived*, ‘having two lives,’ used by Keats for ‘having a second life.’ For the form cp. ‘long-lived.’

8. *parle* (Fr. *parler*), same word as *parley*, which Shakespeare uses both as noun and verb. Generally ‘conference with an enemy’; here used, in accordance with its etymology, simply for ‘speech.’ Milton uses the form ‘*parle*.’

11. *Elysian*. Compare the noble description (partly imitated from Virgil, *Aeneid*, vi. 639) in Wordsworth's *Laodamia* :

“He spake of love, such love as Spirits feel
In worlds whose course is equable and pure;
No fears to beat away—no strife to heal—
The past unsigh'd for, and the future sure;
Spake of heroic hearts in graver mood
Revived, with finer harmony pursued;

Of all that is most beauteous—imaged there
In happier beauty; more pellucid streams,
An ampler ether, a diviner air,
And fields invested with purpleal gleams:
Climes which the sun, who sheds the brightest day
Earth knows, is all unworthy to survey.”

12. **Dian**, Diana, a Roman goddess, identified by the Romans themselves with Artemis, the Greek virgin goddess, whose favourite occupation was hunting: the fawn was specially connected with her, and she is sometimes represented in a chariot drawn by two fawns.

13. **tented**, dwelling under tents. It generally means 'covered with tents' as in 'the tented field' (*Othello*, I. iii.), 'tented shores' (xcvii. 54).

14. **rose-scented**, an instance of Keats' skill in the formation of compounds. How far is this a merit? A language dies if it becomes incapable of 'growing' new words. But nothing requires greater caution than such coinage on the part of a poet. We may say that (1) he must not coin words or compounds without a good reason, (2) they must be pleasing to the ear, (3) they must not suggest any incongruous associations. Within these limits a poet may study freshness of diction.

18. **trancéd**. A 'trance' is a 'transit' or 'passage,' then 'an absence of sensation or power to feel.' So Keats apparently means 'without sense or feeling.'

20. **numbers** (Lat. *numerare*, through the French), applied to the counting of the succession of feet in a verse, and so used for 'poetry.'

21. **golden**, a favourite epithet of the poets for 'delightful,' 'precious.' So Homer speaks of 'golden Aphrodite.' We speak of 'The Golden Legend,' 'golden deeds,' 'The Golden Treasury,' etc.

28. **slumber'd**, for 'slumbering.' The licence which Keats allows himself in the invention of participial forms is not always justifiable.

cloying. The intransitive use for 'to be cloyed, satiated,' is very rare, but an example is given in *N.E.D.* under date 1721.

30. **little week**, the short space of mortal life. With this description of the subjects of poetry we may compare Terence's famous profession, *Homo sum; nihil humani a me alienum puto*, and Virgil's equally famous line, so often quoted (apart from its context) as the noblest expression of the function of poetry, *Sunt lacrimae rerum et mentem mortalia tangunt*.

NO. III. *Much have I travell'd in the realms of gold*

ONE of the finest tributes ever paid by one poet to another (in this case to two others). Keats wrote it in 1815, in his twentieth year. It is the first poem in which his genius stands fully revealed. Like Shakespeare, he had "little Latin and less Greek"; or rather he had no Greek at all, though he had picked up a good deal of classical mythology in his school-days. No one contri-

buted more than Keats to the revival of the love of the bright Hellenic spirit at the beginning of the nineteenth century : but his wonderful insight into that spirit was the gift of nature, not the fruit of learning.

Metre.—See Appendix on Sonnet.

1. **realms of gold.** The world of books is imagined as divided into kingdoms. 'Realms of gold' are regions where the explorer may hope to find gold ; but the phrase had also a reference to the metaphor, 'golden' as applied to books (cp. II. 21). 'Western islands' seems to suggest the Hesperides and the Atlantis of the ancients : the earthly paradise was generally imagined to lie westwards beyond the Straits of Gibraltar and the Atlantic Ocean. Westwards, too, beyond 'the Spanish Main' went the modern seekers after new 'realms of gold.' But perhaps Keats only meant the English and Latin poets as distinguished from the Greek. The poets are further represented as holding their kingdoms under Apollo, the god of music and poetry.

4. **fealty**, "true service," from Latin *fidelitas*, through O.F. *fealte*, *fealte*.

6. **deep-brow'd** : see note on 'drear-nighted, xxviii. 1.

demesne, pronounced "di-mēn." It is properly the substantive of an O.F. adjective meaning 'belonging to a lord.' The Anglo-French spelling is due to the old law-books. Possession ; an estate possessed ; the land subject to a king or prince.

7. **Serene**, Lat. *serenus*, 'bright,' 'clear,' of weather. Here the adj. is used as subst.

8. **Chapman** (circa 1557-1634) translated the *Iliad* and *Odyssey* into English rhyming verse, the first into long lines of seven iambic feet, the second into the ordinary ten-syllable heroic couplet. He speaks out "loud and bold," retaining much of the Homeric fire and swiftness of movement, and—when read in sufficient quantities for the impression of his crudities to wear off—may still be enjoyed. Yet, as Mr. Palgrave notes, "to find in Chapman's Homer the 'pure serene' of the original, the reader must bring with him the imagination of the youthful poet ;—he must be 'a Greek himself,' as Shelley finely said of Keats."

11. **Cortez**, a mistake of Keats. It was not Cortez, the conqueror of Mexico (1485-1554), who discovered the Pacific, but Vasco Balboa, the Spanish navigator. The date of the discovery is given as September 25, 1513.

NO. IV. *All thoughts, all passions, all delights*

THIS poem is taken from the second (1800) edition of the *Lyrical Ballads*. An earlier form of it, entitled *The Dark Ladie*, had appeared in *The Morning Post*, December 21, 1799. A still

earlier version has been printed in an interesting little volume, *Coleridge's Poems: a Facsimile Reproduction of the Proofs and MSS. of some of the Poems*, edited by J. D. Campbell (Westminster, 1899).

The qualities that give *The Ancient Mariner* its high place in English literature are largely present here also. There is the same revival of the simplicity of the ancient ballad. There is the same subtlety of psychological analysis, so foreign to the ancient ballad, which stamps the poem as the work of a reflective philosopher. There is the same power of representing a scene vividly by a few strokes of the pen. There is the same fascination of melody, increasing the power of the poem upon us each time we re-read it.

1. We may compare the song in the *Merchant of Venice*, III. ii.:

"Tell me where is fancy bred?
Or in the heart or in the head?
How begot, how nourished?
Reply, reply.
It is engender'd in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies."

(Fancy = love). Coleridge's answer is different.

17. It has often been remarked that happy youth finds a special pleasure in sad poetry or music. Cp. Wordsworth's *Ode to Lycoris*, stanza 2, "In youth we love the darksome lawn."

25. *fitting*, quickly coming and going.

30. *brand* (same root as German *brennen*, to burn), properly a burning stick or torch. Applied to a sword in quite early English, apparently from its terrible gleam when in motion.

42. *crazed*. To 'craze' is (1) literally, to 'break'; (2) metaphorically, to break down in health, impair ('Till length of years and sedentary numbness craze my limbs,' Milton, *Samson Agonistes*); (3) to impair in intellect, drive mad.

lovely, now applied only to women or children, was less restricted in its use in older English.

45. *savage den*, lair of wild beasts.

53. *unknowning*, not knowing, seems formed by false analogy. There are two prefixes *un*, one prefixed to substantives, adjectives and adverbs, meaning 'not,' much commoner in Old English than now (e.g. *un-famous*, *un-right*, as well as *un-even*, *un-fair*, etc.), the other prefixed to verbs to express the reversal of an action (e.g. *to un-lock*). Both prefixes are used with the past participle, which is therefore ambiguous in meaning in some cases; i.e. 'unlocked' might mean 'opened after closing' or simply 'not closed.' But the first prefix ought not to be used

with a present participle when it is a real participle, not a mere adjective.

63. **yellow.** This seems a simple epithet enough for 'forest-leaves.' Yet in nothing more than in such simple but vivid and truthful epithets does the poetry of Wordsworth and Coleridge differ from most poetry of the earlier eighteenth century. The town poets used purely conventional epithets for natural objects; Wordsworth and Coleridge expressed the impressions they had received directly from nature. To some readers this epithet 'yellow' will at once recall the landscapes of the pre-Raphaelite brotherhood of painters, who also tried to rescue art from the conventions into which it had fallen and to reproduce nature as they found it. (Coleridge was ridiculed by Byron for speaking of the 'yellow-green' in the western sky after sunset: see his ode, *Dejection*.)

66. **ditty**, from the Latin *dictatum*, past participle of *dictare*, a 'lesson,' 'exercise,' was not at first limited to verse. In the *Romance of the Rose* Cicero's treatise *De Amicitia* is called a ditty. Afterwards it was used chiefly of songs (in Shakespeare and other poets, often of the songs of birds), especially ballads or simple poems.

69. These 'impulses of soul and sense,' particularised in lines 71-76, are the thoughts, passions and delights of the first stanza.

73. **kindle**, produce. The verb 'kindle' in the sense of 'produce' is said to have a different origin from the same verb in the sense of 'inflammé.'

76. **subdued.** Observe here and throughout the poem how skilfully Coleridge uses the repetition of words and phrases. He is never afraid of tautology. Cp. in the *Ancient Mariner*:

"The western wave was all aflame,
The day was well-nigh done!
Almost upon the western wave
Rested the broad bright Sun;
When that strange shape drove suddenly
Betwixt us and the Sun.
And straight the Sun was flecked with bars,
(Heaven's Mother send us grace!)
As if through a dungeon grate he peered
With broad and burning face."

77. The earlier version inserted a stanza here, which is worth quoting:

"While Fancy, like the midnight torch
That bends and rises in the wind,
Lit up with wild and broken lights
The tumult of her mind."

90. **bashful**, 'shy.' Cp. to 'abash' = to 'confuse with shame,' *Tempest*, III. i. 81.

No. V. *O talk not to me of a name great in story*

“THE most tender and true of Byron’s smaller poems” (F.T.P.). Written by him on the road between Florence and Pisa.

Metre: There are four accents in each line. The prevailing foot is an anapaest (— — —) for which an iambus is sometimes substituted; and there is an extra unaccented syllable at the end of each line.

1. **story, history.**

3. **myrtle and ivy.** Milton associated these with the laurel in the opening lines of *Lycidas*:

“Yet once more, O ye laurels, and once more
Ye myrtles brown, with ivy never sere.”

There all three are combined to form the poet’s garland, which Milton describes himself as about to assume prematurely (“I come to pluck your berries harsh and crude”). Here the myrtle and ivy are *contrasted* with the laurel. At Greek banquets a bough of myrtle was held by each guest in turn as he sang. (Cp. Aristophanes, *Clouds*, 1364, and the well-known Athenian drinking-song, ‘I’ll wreath my sword in myrtle now.’) The ivy was sacred to Bacchus. These two, as emblems of youthful jollity, are contrasted with the laurel, the crown of the victor.

sweet two-and-twenty. Cp. the song, ‘O mistress mine,’ in Shakespeare’s *Twelfth Night*:

“Come and kiss me, sweet-and-twenty,
Youth’s a stuff will not endure.”

4. **plenty**, subst. inaccurately used for adj. ‘plenteous.’ Derived (through French) from Latin *plenus*, ‘full.’

6. **May-dew.** The dew in May was supposed to have miraculous properties; to bathe the face in it was to secure perpetual beauty.

11. **discover, reveal.**

No. VI. *O Brignall banks are wild and fair*

THIS and No. XXXI. are songs from Sir W. Scott’s poem of *Rokeby*.

1. **Brignall**, near Barnard Castle in the North Riding of Yorkshire; the *Greta* is a tributary of the Tees. ‘Dotheboys Hall’ (*Nicholas Nickleby*, chap. iv.) was ‘near Greta Bridge, in Yorkshire.’ For Scott’s use of place-names see note on LVI. 1.

4. Notice the omission of the relative ‘that’ at the beginning of this line. Generally speaking, poetry tends to omit relatives and conjunctions when they can be spared without injury to the sense.

25. **read**, suppose, conjecture. The radical meaning of the word (Ger. *reden*) is 'to put or place before.' From this come various meanings, e.g. to place before the mind, i.e. conjecture, imagine, consider, consult, advise; to place before others, i.e. declare, tell; to place writing before others, i.e. to speak it aloud.

26. **palfrey**, a saddle-horse. The word is in early use in English, derived through the French from the low Latin *paraveredus*, a hybrid formation from the Greek *παρά*, 'beside' (so 'extra'), and *veredus*, late Latin, 'a post-horse.' The modern French form is *palefroi*.

27. **ranger**, one who ranges a forest, the officer in charge of it. To 'range' meant 'to set in a rank,' so 'to scour a country with an array of armed men' (Skeat); then, to 'traverse' or 'rove over.'

28. **greenwood**. This compound (cp. 'greensward') occurs as early as Chaucer.

29. **winds**, 'blows,' the same word as the subst. 'wind.' Cp. Milton, *Lycidas*, "What time the gray-fly winds her sultry horn."

37. **brand**. See note on iv. 30.

musketoon, from It. *moschettone*, a short musket carried by cavalry in 17th and 18th centuries (Stanford).

39. **Dragoon**, orig. a kind of musket, so-called from its 'breathing fire' like a dragon; then, a cavalry soldier armed with this weapon.

40. **list**, 'listen,' 'give heed to,' an extension of an A.S. word meaning 'to desire' (cp. 'listless').

tuck, properly tuckett, a flourish on a trumpet. The word is said to be of Teutonic origin and connected with 'touch,' but it is certainly the same as the Italian word *toccata*, a prelude to a piece of music (Skeat).

47. **mickle**, a longer form of 'much.' Both forms occur in early English.

48. **would reign**, the relative 'who' is omitted.

51. **fiend**, A.S. an enemy, especially used of evil spirits. The *ignis fatuus*, or Will o' the Wisp, is meant by 'the fiend whose lantern lights the mead.' See the description of him in Milton's *L'Allegro* (where he is called 'the drudging goblin' and 'the lubber fiend'); *Comus*, l. 432; *Paradise Lost*, ix. 634-42.

NO. VII. *There be none of Beauty's daughters*

WRITTEN in 1816.

Metre: There are three accents in each of the eight lines of the stanza, except the second and fourth, which have only two. The rhythm is iambic, varied by anapaests (— — —).

10. Her bright chain. The picture is of the moonbeam lying across the waters, but the thought is suggested of the mysterious influence of the moon on the tides. Cp. Walt Whitman:

“Silently as the water follows the moon,
With fluid steps anywhere around the globe.”

No. VIII. *I arise from dreams of thee*

A NOTE on the manuscripts of this poem, and on its composition, will be found in Mr. Buxton Forman's large edition of Shelley. Whether Shelley wrote the verses to a special Indian air is not known; they were written for his friend, Mrs. Jane Williams, who used to sing them.

Metre: Three accents in each line, the feet iambic with an anapaest sometimes substituted in the first place. Observe the effect of this initial anapaest in giving swiftness to the line. Lines where the sense requires slow movement—"I die, I faint, I fail"—are purely iambic.

11. champak, an Indian tree of the *Magnolia* genus, which has fine fragrant yellow blossoms (Stanford).

fail. This word is left without its proper rhyme in line 15. Shelley might easily have written 'pine,' but the correspondence with line 18—"I die, I faint, I fail!"—would then have been left incomplete.

12. like sweet thoughts. The faint sweet odours, vanishing even as we become conscious of them, are compared to the fugitive, scarcely apprehended, thoughts of a dreamer. To Shelley the world of imagination is so much more real than the material world that he is always explaining things in the real world by reference to the other. The 'dead leaves' in Autumn suggest to him "ghosts from an enchanter fleeing" (cxv. 3). The voice of the hushed city at noon is "soft like Solitude's" (LXIII. 9). Most poets, conversely, explain things in the imaginary world by images drawn from the material world.

13. complaint. The song of the nightingale is often so called in Elizabethan poetry, as it is called *querella* in Latin.

No. IX. *She walks in beauty, like the night*

WRITTEN in 1814 in honour of a cousin, "the beautiful Mrs. Wilmot."

8. Had, would have.

9. raven, black like the raven's.

14. eloquent, explained by the lines that follow.

No. X. *She was a phantom of delight*

COMPOSED in 1804. In 1802, Wordsworth had married Mary Hutchison, who in childhood had been his fellow-pupil in a dame's school at Penrith. It was she undoubtedly who inspired the poem, of which Wordsworth tells us that "it was written from my heart as is sufficiently obvious." An interesting account of the poet's wife and also of his sister, Dorothy Wordsworth, will be found in De Quincey's *Lake Reminiscences* (Vol. II., pp. 236, 282, of the 1896 edition of the Collected Writings). De Quincey says that Mrs. Wordsworth "furnished a remarkable proof how possible it is for a woman neither handsome nor even comely according to the rigour of criticism—nay, generally pronounced very plain—to exercise all the practical fascination of beauty, through the mere compensatory charms of sweetness all but angelic, of simplicity the most entire, womanly self-respect and purity of heart speaking through all her looks, acts, and movements."

We may compare the exquisite lines that Tennyson wrote at the close of his life in dedicating his last book to his wife ("There on the top of the down"), and Browning's beautiful tributes to his wife, *By the Fireside*, *One Word More*, and the invocation ("O lyric love") in *The Ring and the Book*.

No. XI. *She is not fair to outward view*

HARTLEY COLERIDGE, son of S. T. Coleridge, was born in 1796 and died in 1849. He was buried at Grasmere, where his grave is near Wordsworth's. He was the child in whose honour Coleridge wrote the fine poem, *Frost at Midnight*:

"I was reared
In the great city, pent 'mid cloisters dim,
And saw nought lovely but the sky and stars.
But thou, my babe! shalt wander like a breeze
By lakes and sandy shores, beneath the crags
Of ancient mountains, and beneath the clouds
Which image in their bulk both lakes and shores
And mountain crags: so shalt thou see and hear
The lovely shapes and sounds intelligible
Of that eternal language, which thy God
Utters, who from eternity doth teach
Himself in all, and all things in Himself. . . .
Therefore all seasons shall be sweet to thee. . . ."

Wordsworth also celebrated his beautiful childhood in exquisite verse, the lines *To H. C., Six Years Old*, in which he foretold that Nature would preserve for him "by individual right, A

young lamb's heart among the full-grown flocks." (See also cxxxI. 85-128.)

There is something inexpressibly sad about the futility of a life begun under such splendid auspices. Hartley Coleridge's life was almost entirely one of failure, though he wrote some charming poems, of which one has attained the honour of a place in this collection.

No. XIII. *She dwelt among the untrodden ways.*

On the four poems that follow (XIII.-XVI.) Mr. Aubrey de Vere writes (*Essays chiefly on Poetry*, Vol. I., p. 152):

"That these poems are love-poems is certain: whether they were founded on reality, the poet has left unrecorded.

"No one was less disposed than Wordsworth to minister to that vulgar curiosity which in these days respects no sanctuary. The egotism with which his poetry has been charged was commonly of a wholly different sort: the "Mind of Man" he speaks of as

'My haunt, and the main region of my song:'

in studying human nature, his own breast was the nearest mirror of humanity into which he could look; and it is a human, not an individual interest in himself that is so frankly revealed in his philosophical verse. He was confidential on subjects respecting which others have nothing to confide; but confidences such as those in which some poets have been profuse would have been against his instincts."

If these poems had never been written, we might perhaps have felt that there was something lacking in Wordsworth—that infinite tenderness which is perhaps the most deeply poetic thing in poetry. This depth of emotion is not inconsistent with—rather it is essentially connected with—the severest self-restraint in expression. How little these lines *say* as compared with the much that they *imply*!

The "Lucy" series contains one other poem, a very striking one, not included in *The Golden Treasury*. It begins "Strange fits of passion have I known." See also the little poem beginning, "Among all lovely things my love had been."

2. *Dove*. The 'place where' is not important, and there is nothing to be gained by trying to identify it. There is a beautiful river Dove in Derbyshire, a tributary of the Trent, and there is a Dove Crag on the small lake of Brother's Water in Westmoreland. But

"Be Yarrow stream unseen, unknown!

It must, or we shall rue it;

We have a vision of our own,

Ah, why should we undo it?"

No. XIV. *I travell'd among unknown men*

11. **Wheel**, the spinning wheel, worked by the hand, once to be found in every well-ordered English household, now entirely obsolete owing to the introduction of machinery. "I could write a treatise of lamentation upon the changes brought about among the cottages of Westmoreland by the silence of the spinning wheel. During long winter nights and wet days, the wheel upon which wool was spun gave employment to a great part of a family. The old man, however infirm, was able to card the wool, as he sat in the corner by the fireside; and often, when a boy, have I admired the cylinders of carded wool which were softly laid upon each other by his side. Two wheels were often at work on the same floor; and others of the family, chiefly little children, were occupied in teasing and cleaning the wool to fit it for the hand of the carder." (Wordsworth.)

13. **thy nights concealed**. A superfluous addition if we look at the bare prosaic fact, and yet just the most exquisite touch in the poem.

14. **bowers**. The word first means 'dwelling' (O.E.); (2) 'a vague poetic word for an idealized abode, not realized in any actual dwelling': cp. Milton, 'The bower of earthly bliss'; (3) an inner apartment, especially a lady's private apartment or boudoir; (4) a place closed in with trees, a leafy covert, arbour. It is a favourite word with Wordsworth (cp. xv. 10), and with Scott (xxxiii. 5.) The latter uses it in sense (3); Wordsworth in a sense which here at least vaguely combines (2), (3) and (4).

No. XV. *Three years she grew in sun and shower*

WORDSWORTH'S poetry is full of 'the education of Nature.' For that education as experienced in his own life, see especially *The Prelude* and *Lines composed a few miles above Tintern Abbey*. Again, we may compare the influence of life-long contact with Nature upon the shepherd Michael in Wordsworth's story of that name, and contrast the fatal influence of tropical Nature upon a sensuous temperament as conceived by him in the poem *Ruth* (cxiii. in this volume).

Of the sixth stanza of this poem and of x. 15-16, Ruskin says (*Sesame and Lilies*, Lecture II., of Queens' Gardens): "There are two passages of that poet who is distinguished, it seems to me, from all others—not by power, but by exquisite rightness—which point you to the source, and describe to you, in a few syllables, the completion of womanly beauty."

12. **kindle or restrain**. Observe the correspondence to 'law and impulse' in line 8.

16. **breathing balm.** 'Breathing' is used here as a participial adjective intransitive. Compare for the thought,

"And balmy drops in summer dark
Slide from the bosom of the stars."

—Tennyson.

We may contrast the voluptuous influence of tropical Nature described in *Ruth* (CXIII. 133-138).

17. **silence.** Cp.

"The silence that is in the starry sky,
The sleep that is among the lonely hills."

19. **the floating clouds.** Cp. xciv., "I wander'd lonely as a cloud That floats on high o'er vales and hills."

state, prop. 'condition,' especially the condition of high rank; here 'stateliness,' 'magnificence.'

27. **secret**, Latin *secretus*, 'far-withdrawn.' So Milton 'On the secret top Of Oreb or of Sinai,' which Bentley strangely emended to 'On the sacred top.'

29. Observe how beautifully the 'murmuring sound' of rivulets and waterfalls is reproduced in this line. Cp. a wonderful passage in a letter of T. E. Brown's which describes the rivulets on a Swiss Alp: "The grass seems to be all flowers, and the flowers to be all grass: the closest-grained math I ever beheld; and through it everywhere, led by careful hands, go singing, hissing rather, like sharp silver scythes, the little blessed streams." (*Letters of T. E. Brown*, Vol. I., p. 77.) Here the kind of rill and kind of sound, are different, and the onomatopoeic effect in the language is correspondingly different.

31. **vital.** The epithet recalls us to line 13. "There are deadly feelings of delight; but the natural ones are vital, necessary to very life." Ruskin, *Sesame and Lilies*.

35. **She and I.** Observe that Nature is still the speaker.

42. **never more.** From Sophocles, with his πανόστατον δὴ κοῦπον' αὖθις ὑστερον—"For the last, last time and never again hereafter"—in the dying speech of Ajax, the pathos of this inexorable 'never more' recurs often in poetry.

No. XVI. *A slumber did my spirit seal*

THERE is no denial here of the immortality so nobly proclaimed by Wordsworth himself in his *Ode* (cxxxix.); only the contrast inevitably forcing itself upon the mourner between the loved human form as it was and as it is. Similarly, after Hallam's death, Tennyson's mind is pre-occupied with the thought of the

ship bringing home the mortal remains (*In Memoriam*, Cantos IX.-XIX.), especially such lines as :

“And hands so often clasped in mine
Should toss with tangle and with shells,”
or “And dead calm in that noble breast
Which heaves but with the heaving deep.”

With this perfect elegy of eight lines may be compared W. S. Landor's lines in memory of Rose Aylmer :

“Ah, what avails the sceptred race !
Ah, what the form divine !
What every virtue, every grace !
Rose Aylmer, all were thine.
Rose Aylmer, whom these wakeful eyes
May weep, but never see,
A night of memories and sighs
I consecrate to thee.”

The two poems are alike in their self-restraint, so characteristic of the best classical poetry. Wordsworth's elegy Mr. Aubrey de Vere describes as “a dirge which those who confound the passionate with the exclamatory will do well to pass by, but which to others will represent, in its stern brevity, the tragic rising to the terrible.”

7. *diurnal*. Cp. Wordsworth's description of skating :

“Still the solitary cliffs
Wheeled by me—even as if the earth had rolled
With visible motion her diurnal round.”

Observe the added weight and dignity given by the use of ‘diurnal’ instead of the commonplace ‘daily.’

No. XVII. *I meet thy pensive, moonlight face*

HENRY FRANCIS LYTE (1793-1847), the author of this poem and LXXIII., was an English clergyman, curate of Lymington, Hampshire, and Charlton, Devonshire, and afterwards vicar of Lower Brixham. He is chiefly remembered as the author of several well-known hymns, “Abide with me, fast falls the eventide,” “Pleasant are Thy courts above,” “Jesus, I my cross have taken.”

1. *moonlight*. A face full of brightness and happiness is often said to be ‘full of sunshine.’ So a face of calm, thoughtful beauty is here compared to moonlight. With this lover's vision of his dead love—dreamt of, however, as living,—compare the vision of a living love in Tennyson's *Maud* :

“Cold and clear-cut face, why come you so cruelly meek,
Breaking a slumber in which all spleenful folly was drown'd,

Pale with the golden beam of an eyelash dead on the cheek,
 Passionless, pale, cold face, star-sweet on a gloom profound;
 Woman-like, taking revenge too deep for a transient wrong
 Done but in thought to your beauty, and ever as pale as before,
 Growing and fading and growing upon me without a sound,
 Luminous, gem-like, ghost-like, death-like, half the night long,
 Growing and fading and growing, till I could bear it no more."

14. **more sad and fair.** The combination of epithets is obscure. Perhaps the meaning is, 'In days which, even when fuller of pain, were dearer to me than the present.'

No. XVIII. *A chieftain to the highlands bound*

T. CAMPBELL (1777-1844) won his chief fame as a poet by *The Pleasures of Hope*, a didactic poem in heroic couplets, which he published at the age of twenty-one. It was admired beyond its deserts—though it contains good poetic stuff—by a generation not yet ready to appreciate the far greater poetry of Wordsworth and Coleridge. Campbell himself learnt much from them and from Scott, and wrote not a few short poems and two fairly long ones, *O'Connor's Child* and *Gertrude of Wyoming*, that are not unworthy to be read along with theirs. In the reaction which has followed his popularity he has suffered unduly.

Lord Ullin's Daughter has all the four qualities which Matthew Arnold found to be the main characteristics of Homer, rapidity, plainness of thought, plainness of diction, and within its compass nobility. There can scarcely be higher praise for a ballad. Shelley's poem, *The Fugitives* ('The waters are flashing') very closely resembles this one in subject: the difference in treatment makes a comparison of the two poems a very instructive lesson.

Metre: The trochaic rhyme-ending (e.g. shrieking, speaking) is admittedly difficult to manage with dignity in English. The treatment of it here is very successful. It helps the rapidity of the narrative, which is further assisted by the occasional double rhyme (lines 31, 45, 55). The same metre is used by Wordsworth in the Yarrow poems (xcviii. and xcix.), and with equal skill, though for a very different subject.

5. **Lochgyle**, generally known as Loch-na-Keal, on the west coast of Mull. The island of Ulva is opposite the mouth of the loch. Loch is a Gaelic word, used both for a narrow arm of the sea (like the Norwegian fiords) and an inland lake.

15. **bonny**, handsome, fair, blythe. A corruption of the French *bonne*, fem. of *bon*, 'good.'

20. **winsome**, from the A.S., pleasant, lovely.

26. **water-wraith**. A wraith (Scandinavian word) was an apparition in the likeness of a person supposed to be seen just

before or just after his death. See the wonderful description of the wraith of King James I. of Scotland in Rossetti's *King's Tragedy*. Compare also xcix. 31-2 (Wordsworth, quoting the old ballad), "The water-wraith ascended thrice, And gave his doleful warning"; and LXXIV. 11-12, "The fishers have heard the water-sprite, Whose screams forebode that wreck is nigh."

No. XIX. *Oft I had heard of Lucy Gray*

IF there are any persons who still maintain the eighteenth century doctrine so strenuously combated by Wordsworth, that the chief difference between poetry and prose lies in the diction—not in the thought, but in the drapery of the thought—they will probably see nothing whatever to admire in *Lucy Gray*. Some too, whose love of poetry is less shallow than this, and who care for poetry because, and in proportion as, it seems to them more elevated than prose, and who, therefore, without confusing the inner spirit and the external trappings, demand that the two shall correspond in dignity and nobility, may cavil at the unadorned simplicity of this poem. Wordsworth has abandoned in it all the external helps of dignified and unfamiliar language, or pathetic and lofty association, which a poet may justifiably use to enhance the impressiveness of his theme. He has chosen to rely on the absolute and sufficient pathos of the story—the tragedy of a young and beautiful life lost within such close proximity to those who could have saved it and would so cheerfully have given their own lives to save it. He sets down the plain facts with that simplicity which seems so easy but is really the perfection of art; so that we see the whole sequence of events in a series of pictures unsurpassed in literature for vividness. If that is not enough for us, if the unutterable pathos does not move us, he will do no more for us—add no more to disguise from us our own callousness to the appeal. Yes, just one thing more he will do—spiritualize the incident by showing us that even Lucy's peasant neighbours cannot associate the thought of death with a being so full of life and unselfish joy. If one of the great functions of poetry is to 'awake the mind from the lethargy of custom' to the infinite depth below the surface of common every-day things, Wordsworth has abundantly fulfilled it here.

The poem was written in 1799; the incident on which it was founded occurred near Halifax in Yorkshire.

Metre: Observe how the very simple metre is saved from monotony by an occasional line where the natural emphasis does not fall on the verse accent or even within the same foot; e.g. 'She dwelt on a wide moor' where the emphasis is on the three marked syllables.

19. *minster*, the same word as 'monastery,' from the late Latin *monasterium*, but used as the name of several English

cathedral churches. Here as in LVI. Wordsworth is indifferent to 'local colour': there is no 'minster' near Halifax.

21. *hook*, a curved iron instrument for cutting or lopping.

26. *wanton*, playful, sportive, unrestrained: "the true sense is unrestrained, uneducated, not taken in hand by a master." (Skeat.)

No. XX. *Why weep ye by the tide, ladie*

THE first stanza of this ballad is ancient. The others were written, like XLI., for Campbell's *Albyn's Anthology* in 1816. Scotch words: *sall*=shall, *sae*=so, *loot*=let, *fa'*=fall, *wilfu'*=wilful, *ha'*=hall, *a'*=all, *kirk*=church, *baith*=both, *awa'*=away, *wi'*=with.

12. *Langley-dale*, in county of Durham, five miles north of Barnard Castle.

19. *mettled*, spirited, "Absolutely the same word as *metal*, though the difference in sense is now indicated by a difference in the spelling. The allusion is to the temper of the *metal* of a sword-blade." (Skeat.)

managed, trained. To 'manage' is to 'handle' (cp. Ital. *mano*, hand), and was first used of the control of horses.

20. *palfrey*. See note on VI. 26.

25. *morning-tide*. 'Tide' properly means 'time' (which word is from the same root); the use of it for the flux and reflux of the sea is derived from this. Cp. "Alike to him was time or tide," in *Lay of the Last Minstrel*, I. xxi.

30. *bower*. See note on XIV. 14.

No. XXI. *The fountains mingle with the river*

THE source of Shelley's poem has been found in a French song of eight lines, "Les vents baisent les nuages."

Metre: The poem is written in trochaic lines of four accents, except that every fourth line has only three accents. Further, an extra syllable is allowed at the beginning of the line, as in the first and third lines (The fountains mingle with the river); and the final trochee may be reduced to a single long syllable, as in lines 6 and 8 (Why not I with thine?).

No. XXII. *How sweet the answer Echo makes*

A VERY simple but singularly musical poem—one of the most perfect of Moore's 'Melodies,' as they are appropriately named. There is an onomatopoeic effect in it, which is difficult to

analyse—as if the smooth swift ripple of the long lines gave us the very sound ‘of horn or lute or soft guitar,’ and the short lines the answering echoes.

This is the first of a group of poems connected with evening or night (XXII.-XXV.). Another such group begins at CII.

No. XXIII. *Ah! County Guy, the hour is nigh*

THIS song is from *Quentin Durward*, Chapter IV.

1. **County.** Count, Earl. “Apparently an adoption of Anglo-French *Counte*, or O.F. and Ital. *Conte*, with unusual retention of final vowel, confused in form with *county*” [the domain of a Count] (*N.E.D.*).

3. **bower.** See note on XIV. 14.

7. **confess**, either ‘acknowledge,’ or ‘attest,’ as in Pope’s “The voice divine confess’d the warlike maid.”

No. XXIV. *Gem of the crimson-colour’d Even*

COMPARE CIII., also by Campbell.

5. **pensile**, hanging. Shenstone speaks of ‘pensile woods.’

6. **tear of twilight**, a somewhat euphuistic expression for the dew. But cp. Coleridge in CXXII. 40, and Moore in XXXVIII. 1.

7. **So due**, etc., i.e. so faithfully do you return at the appointed hour to the sunset sky.

11. **sure**, i.e. ‘it is sure that,’ ‘it must be that.’

23. **wanton.** Cp. XIX. 26.

30. **embalms**, makes balmy.

33. **winnow’d**, fanned. Generally it is used of grain separated from chaff by fanning, and this modern sense is also the commonest in early English. Campbell’s use may have been suggested by Milton, *Paradise Lost*, Bk. V.:

“Then with quick fan
Winnows the buxom air, till within soar
Of tow’ring eagles, to all the fowls he seems
A phoenix.”

No. XXV. *Swiftly walk over the western wave*

PERSONIFICATIONS of Day, Night, Sleep, and Death are common enough in the English poets in imitation of classical poetry, but they are apt to be frigid. The remarkable thing about Shelley’s personifications is that they are more real to him than their ancient counterparts were to the great majority of the classical poets themselves. Perhaps the best help to the appreciation of

such a poem as this—the very stuff of dreams woven into tissue of the most delicate hues—would be the study of some of the allegorical paintings of Burne Jones.

Metre: To call the metre irregular might be misleading, for there is no more perfect piece of melody in the book. But it is difficult to reduce it to rule, beyond saying that the first, third, fourth, fifth, and sixth lines of each stanza contain four accents, while the second and seventh contain two. The rhythm is sometimes dactylic (swiftly walk), sometimes trochaic (western), whilst in some lines the effect is iambic (Where all the long and lone daylight), though perhaps we should in such cases regard the line as trochaic, not counting the first syllable, and taking the last syllable by itself: in the dactylic lines the last syllable certainly goes by itself. A monosyllabic foot seems even to be admitted into the middle of a line (Thy brother | Déath | cáme and | cried).

2. *Spirit of Night*. Night is personified in Euripides' play of *Orestes* (Electra's prayer, lines 174-177). Compare Tennyson's 'young Night divine' in *The Palace of Art*, and Longfellow's *Hymn to the Night*.

. eastern cava. Cp. c. 44-5.

"When the night is left behind
In the deep east, dim and blind."

9. *Star inwrought*. The dark sky is the mantle of Night with stars woven into its texture.

13. *opiate*, bringing forgetfulness.

17. *rode*, more picturesque than 'rose' or 'mounted.' Light is imagined as a horseman or a charioteer, as Phoebus and Aurora drive their steeds in the ancient poets.

19. *his*. Day is masc. in this line, fem. in l. 11.

22. *Thy brother Death*. Sleep is personified as the brother of Death in *Iliad* xiv. 231, *ἐνθ' ὅτε πνέει σύμβλητο κασιγνήτω θανάτοιο*. Virgil too makes Death the brother of Sleep—*Consanguineus Leti Sopor*—but his Death and Sleep are shapes of terror in the entrance to the lower world and represent 'drugged sleep' and 'violent death,' *Aen.* vi. 278. Tennyson, *In Memoriam*, Canto 68, follows Homer:

"When in the down I sink my head,
Sleep, Death's twin brother, times my breath."

Similarly Shelley himself in the opening lines of *Queen Mab*:

"How wonderful is Death,
Death and his brother Sleep."

24. *filmy-eyed*. A whole picture in an epithet. Such coinage of a picturesque compound is more characteristic of Keats than of Shelley.

No. XXVI. *Why art thou silent? Is thy love a plant*

IN XXVI.-XXXIV. we have a group of poems devoted to 'The pains of love'—especially the sadness of love that meets with unfaithfulness.

Wordsworth wrote this poem in 1835. "In the month of January, when Dora and I were walking from Town End, Grasmere, across the vale, snow being on the ground, she espied, in the thick though leafless hedge, a bird's nest half-filled with snow. Out of this comfortless appearance arose this sonnet, which was, in fact, written without the least reference to any individual object" (Wordsworth's note). It recalls his earlier poem, "There is a change and I am poor" (1806).

7. Even my least generous wishes have only sought for what you could give without lessening your own happiness.

13. *eglantine*, sweet brier. Cp. the description of an arbour in Spenser, *Faerie Queene*, II. v. 29:

"Through which the fragrant *eglantine* did spread,
His prickling arms, entrayled with roses red,
Which daintie odours round about them threw."

Milton in *L'Allegro*, 48, and Shelley in *CVIII*. 16, seem to use '*eglantine*' for '*honeysuckle*.'

No. XXVII. *When we two parted*

FIRST published in 1816.

Metre: Dactylic. The first line of each couplet consists of two dactyls, the second of which is often shortened into a trochee (*Whén we two párted*). In two lines of the last stanza it is shortened still further, but the following line in each case begins with an extra syllable which takes the place of the dropped one. The second line of each couplet consists of a dactyl followed by a single long syllable. All the lines, as is usual in lyric metres, admit of an extra unaccented syllable—or even two syllables—at the beginning (In silence and téars).

7-8. The first draft of these lines was

"Never may I behold
Moment like this."

The superiority of the later version is self-evident; and a comparison of the two should help to convince those who think that revision and the taking of pains are inconsistent with poetic inspiration. It would have been well if Byron, whom Sir W. Scott oddly described as wielding his pen with the negligent ease of a person of quality, had revised more often and more carefully.

14. **light**, lightly spoken of or lightly esteemed, the opposite of Lat. *gravis*, so often applied to character.

18. a **knell**, i.e. 'and the sound is as a knell to mine ear.' The construction is what would be called in Greek grammar 'accusative in apposition to the sentence,' like 'Ἑλένην κτάνωμεν Μενέλεω λύπην πικράν.'

No. XXVIII. *In a drear-nighted December*

1. **drear-nighted**. This epithet combines two practices which are specially characteristic of Keats amongst the English poets, (1) the invention of compounds, (2) the formation of an adjective from a substantive by means of a participial termination. Mr. W. T. Arnold, in the introduction to his edition of Keats, points out that both practices may be defended by many examples, though perhaps no poet uses them so freely as Keats. In coining 'drear-nighted' Keats may be said to be only following the analogy of 'good-natured.' Shakespeare has 'sceptred sway,' Milton has 'tower'd cities,' 'squadron'd angels,' and many more, Gray has 'storied urn,' even Wordsworth (following Milton) has 'pillar'd shade.'

On Keats' use of 'drear,' Mr. W. T. Arnold remarks that the word is, or was, frequent in the work of only one other poet, Chatterton. "The word is also used three times by Coleridge, once in the famous line, 'A grief without a pang, dark, void and drear'; once at least by both Shelley and Tennyson; and of late years has become comparatively common."

4. **green felicity**, the happy time of their greenness. The bold use of this epithet recalls the equally audacious and equally successful employment of the same word in Marvell's *Thoughts in a Garden* (G. T. CXLII.):

"Annihilating all that's made
To a green thought in a green shade."

There is an interesting verbal parallel in Euripides, *Bacchae*, 866, νεβρός χλοεραῖς ἐμπαίζουσα λείμακος ἀδοναῖς.

5. **undo**, the opposite of 'to do,' especially in Early English to open that which has been fastened, a sense in which the word is still common; then, generally, to 'annul,' 'destroy.'

6. **sleety**. Adjectives in *y* are "so numerous as to be a distinct feature in Keats' style" (W. T. Arnold).

12. **Apollo**. See note on CXIV. 75.

14. **fretting**, the ruffling of their crystal surface. So 'fretted' means 'ruffled' in CXXXI. 88, "Fretted by sallies of his mother's kisses." 'To fret' properly means 'to eat' (cp. the German,

fressen), then 'to corrode,' and metaphorically 'to vex.' The word 'fret' used in architecture and music is of different origin.

15. **petting.** There is a substantive 'pet' and an adjective 'pettish,' but the verb seems to be of Keats' own coining. A 'pet' in the sense of 'a fit of peevishness' is probably derived from 'pet,' a 'darling,' because darlings naturally become peevish.

20. **writhed, i.e. 'who writhed.'** For the omission of the relative cp. VI. 4. The harshness of the juxtaposition of 'writhed' with the unaccented ending and 'passéd' with the accented ending is the solitary blemish in this lovely poem.

21. Cp. Tennyson, *Locksley Hall*, "This is truth the poet sings, That a sorrow's crown of sorrow is remembering happier things." Tennyson was thinking of Dante, *Inferno*, v. 121-3:

"Nessun maggior dolore
Che ricordarsi del tempo felice
Nella miseria."

Mr. Churton Collins (*Illustrations of Tennyson*, p. 63) quotes parallel passages from Thucydides, Pindar, Boethius, and others.

No. XXIX. *Where shall the lover rest*

THE song occurs in *Marmion*, Canto III., where 'the air' is described as 'wild and sad,' like "the lament of men Who languish'd for their native glen." To Marmion, who had betrayed Constance Beverley, the words are specially ominous, and they are recalled by him at the hour of death (Canto VI., stanza xxxii.).

Metre.—Dactylic. The first line of each couplet contains two dactyls, the second a dactyl followed by a trochee. An extra unaccented syllable is allowed at the beginning of the line, e.g. "(Her) wing shall the | eagle flap." But the metrical triumph of the song is the magnificent rendering of the rush of flight and pursuit in the third stanza. The sense of irresistible speed is conveyed by the way in which the metre ignores the ordinary breaks between the lines: "I'n the lost | battle, Borne | down by the | fly'ing, Where mingles war's | rattle with | groans of the | dy'ing." Scott may not consciously have manipulated his metre with this object. More probably he was simply guided by instinct. If so, it was the instinct of a poet.

9. **Eleu loro**, apparently a Gaelic lament, like the Greek *órotoi*.

12. **laving**, more properly a transitive verb meaning 'to wash' or 'cleanse.' So Milton, "But as I rose out of the laving stream."

27. **rattle**, the confused noise of war.

No. XXX. *O what can ail thee, knight-at-arms*

"AWAKENING up, he took her hollow lute,—
Tumultuous,—and, in chords that tenderest be,
He play'd an ancient ditty, long since mute,
In Provence call'd, 'La belle dame sans merci.'"

Keats, *Eve of St. Agnes*, st. xxxiii.

In a note on the above (*Longer English Poems*, p. 412), Mr. J. W. Hales says: "It would seem to have been rather the name of the old poem, than the old poem itself, that inspired Keats' piece. The old poem, written originally by Alain Chartier in the early 15th century, translated into English by Sir Richard Ros, consists mainly of a somewhat prolix conversation between an obdurate lady and her lover, at the close of which she goes away indifferent to dance and play, he desperate to tear his hair and die. A copy of the English version may be seen in Chalmers' *British Poets*, vol. i. 518, and also in *Political, Religious, and Love Poems*, ed. by Mr. Furnivall for the Early English Text Society. For some account of Alain Chartier, see Besant's *Early French Poetry*, chap. i."

Mr. F. T. Palgrave thought Keats "not quite himself in this imitative ballad, which, alone among his poems, is admirable rather for the picturesqueness of the whole than for the equal wealth of the details also." But detailed ornament would scarcely have been in keeping with the ballad style. For Keats' possible debt to Coleridge, see note on *Kubla Khan*, cix. 16.

2. *palely*. The adverb should more properly have been an adjective, an epithet of the knight. It is substituted, not so much for metrical reasons as from a fondness, characteristic of Keats, for unusual modes of expression.

4. *And no birds sing*. Four very simple monosyllables; but in this place they are an instance of the stupendous effect which a great poet can produce from the simplest materials. Some of the finest lines in English poetry (e.g. the last two of Wordsworth's great ode, cxxxI., and much of Shakespeare's sonnet, "That time of year thou mayst in me behold," xxxviii. in Book I.) are almost or entirely monosyllabic. Pope's dislike for monosyllables, "Ten low words oft creep in one dull line," has not been shared by our greatest poets.

6. *woe-begone*. The original phrase was 'him was woe-begone,' i.e. 'to him had woe closed round,' from the obsolete verb 'bego'='encompass,' but the later construction occurs in Chaucer (*N. E. D.*).

18. *zone*, girdle.

19. *as, as if*. Cp. lxxii. 7 and cxiv. 74. An archaism: the 'if' was not needed when the force of the subjunctive was livelier.

21. **pacing**, moving with measured steps. 'Pace' is the same word as 'pass'; Lat. *passus*.

26. **manna-dew**, Hebrew. See Exodus, xvi. 15. "It is impossible to name any natural product that will answer to the requirements of the Scriptural narrative in regard to this heaven-sent food" (*Cambridge Companion to the Bible*).

29. **elfin** is the adjective of 'elf,' a little sprite, though it is often itself used as a substantive.

35. **latest**, not simply 'last' but with an allusion to the fact—doubtless familiar to Keats as a medical student—that vitality is lowest in the hours just before dawn. Cp. "The dead dark hour before the dawn When sick men die," Lewis Morris, *Epic of Hades*.

41. **gloom**. There is a substantive 'gloaming,' evening twilight, and also a verb 'to gloam,' to grow dark, both chiefly found in Scotch writers, but apparently of English origin and connected with 'glow' and 'gloom.' The word 'gloaming' is still used in the Yorkshire dialect. The form 'gloom' as substantive is Keats' own invention.

42. **gapéd**, i.e. 'I saw (that) their lips gaped,' the verb not the participle, unless we are to suppose that the participle is inaccurately formed, like 'slumber'd' in II. 28.

NO. XXXI. *A weary lot is thine, fair maid*

LIKE VI., this song is from *Rokeby*. It was suggested to Scott by an old Scotch ballad, from which he borrowed a verse:

"He turn'd him round and right about,
All on the Irish shore,
He gave his bridle-reins a shake,
With Adieu for evermore,
My dear!
Adieu for evermore!"

The whole ballad is given by Scott in the notes to *Rokeby*. These are the "charming lines of Scott's"—only, as we have seen, they are not Scott's—from which Clive Newcome made a sketch to relieve his feelings after a memorable disappointment. Thackeray, *The Newcomes*, chap. liii.

3. **braid**, to bind the hair with a 'braid' or ribbon.

4. **rue**, Greek, *ρῦή*, a plant of bitter taste, sometimes called 'herb of grace' because it symbolised repentance. Cp. *Hamlet*, IV. v. 182, "We may call it herb of grace o' Sundays."

7. **Lincoln green**. "Lincoln at one time dyed the best green

of all England, and Coventry the best blue" (Dr. Brewer). Cp. the ballad of *The Outlaw Murray*:

"Thereat he spyed five hundred men
Shooting with bows on Newark lea;
They were a' in ae livery clad
O' the Lincoln green sae gay to see."

12. *fain*, adverb, 'joyfully.'

No. XXXII. *When the lamp is shatter'd*

It would be difficult to find, either in earlier or later English poetry, a dirge so full of music as this, where the sound not merely helps the sense, but seems even fuller of meaning than the actual words.

Metre.—Anapaestic. The first line of each couplet contains two feet with an extra unaccented syllable at the end, the second contains three feet. An iambus is often substituted for an anapaest. When the lamp | is shát | tered | The li'ght | in the dúst | lies déad.

19. The weaker of the two lovers is left single, left alone. This is better than taking 'singled' to mean 'selected.'

20. A very obscure line. If the text is really what Shelley wrote, it seems to mean 'To endure (the loss of, or disappointment in) what it once possesst'—a strange ellipse. Mr. F. H. Dale suggests to me a brilliant emendation, 'To endure *that* it once possesst'—i.e. 'To endure (the thought) that...', also an elliptical expression, but a far more natural one. In this case the thought is the one expressed by Keats in xxviii.

23. *The frailest*, i.e. the human heart. Cp. Wordsworth, *Laodamia*:

"Mightier far
Than strength of nerve and sinew, or the sway
Of magic, potent over sun and star,
Is love—though oft to agony distrest,
And though his favourite seat be feeble woman's breast."

30. *eagle*, adjective, perched in a lofty and dangerous position, such as an eagle might choose. Cp. Tennyson, *Demeter*, 'I stared from every eagle peak.'

No. XXXIII. *O lover's eyes are sharp to see*

THIS and the following poem are founded on the same legend, which is best given in the words of Scott's note: "There is a tradition in Tweeddale, that when Neidpath Castle, near Peebles, was inhabited by the Earls of March, a mutual passion subsisted between a daughter of that noble family, and a son of the Laird

of Tushielaw, in Ettrick Forest. As the alliance was thought unsuitable by her parents, the young man went abroad. During his absence, the lady fell into a consumption; and at length, as the only means of saving her life, her father consented that her lover should be recalled. On the day when he was expected to pass through Peebles, on the road to Tushielaw, the young lady, though much exhausted, caused herself to be carried to the balcony of a house in Peebles, belonging to the family, that she might see him as he rode past. Her anxiety and eagerness gave such force to her organs, that she is said to have distinguished his horse's footsteps at an incredible distance. But Tushielaw, unprepared for the change in her appearance, and not expecting to see her in that place, rode on without recognizing her, or even slackening his pace. The lady was unable to support the shock; and, after a short struggle, died in the arms of her attendant."

For Neidpath, see also LXXXVII. It now belongs to the Earl of Wemyss.

5. bower. See note on XIV. 14.

13. sultry, hot, feverish.

hectic. *ἐκτικός*, 'habitual,' from *ἔξις*, a 'habit' of body, was applied to fevers by Galen; hence 'hectic' means feverish, consumptive.

21. kenn'd, recognised.

26. glancing, transitive, i.e. 'casting quickly or obliquely.' Generally intransitive.

27. spoke, for 'spoken,' past participle.

No. XXXIV. *Earl March look'd on his dying child*

12. Ellen. Campbell's poems are too often marred by inexact rhymes. There are several in *Lord Ullin's Daughter* (XVIII.).

No. XXXV. *Bright Star! would I were stedfast as thou art*

"THIS beautiful sonnet was the last word of a youth, in whom, if the fulfilment may ever safely be prophesied from the promise, England lost one of the most rarely gifted in the long roll of her poets. Shakespeare and Milton, had their lives been closed at twenty-five, would (so far as we know) have left poems of less excellence and hope than the youth who, from the petty school and London surgery, passed at once to a place with them of 'high collateral glory'" (F.T.P.).

It was written after landing on the Dorset coast at the beginning of his voyage to Italy, Autumn, 1820, when "the bright

beauty of the day and the scene revived for a moment the poet's drooping heart."

4. *Eremit*, the same word as 'hermit,' from Gk. *ἐρημία*, 'a desert.' Originally the two forms were used indiscriminately, but from about the middle of the 17th century they have been differentiated in use, 'hermit' being the ordinary and popular word, while *eremite* (always spelt without the unetymological *h*) is used either poetically or rhetorically or with special reference to its primitive use in Greek (*N. E. D.*). *Nature's Eremit* is the moon.

6. In a poet who knew no Greek the resemblance to Euripides is the more striking: *Θάλασσα κλύζει πάντα τὰνθρώπων κακά, Iph. Taur.* 1193, "The sea cleanses all the ills of men." With 'hung aloft' in l. 2 we may compare *Alcestis*, 450, *ἀειρομένης παννύχου σελάνας*, "When all night long the moon is lifted high."

13. *tender-taken*, gently drawn, a happily formed compound.

No. XXXVI. *When I have fears that I may cease to be*

WRITTEN not later than January, 1818, soon after the completion of *Endymion*. The most Shakespearean of the sonnets of the poet who has sometimes been said to have had more of Shakespeare's spirit than any other modern writer. The likeness to Shakespeare is a thing to be felt rather than analysed, but one or two striking resemblances may be noted: (1) the beginning—compare the openings of several of Shakespeare's finest sonnets, "When I have seen by Time's fell hand defaced," "When in disgrace with fortune and men's eyes," "When in the chronicle of wasted time," "When to the sessions of sweet silent thought" (all in *Golden Treasury*, Book I.); (2) the scheme of rhymes is Shakespearean, not Italian; (3) the couplet ending is especially Shakespearean; (4) the rhythm—a peculiarly stately iambic; (5) the rich imagery; (6) the richness of the language. Matthew Arnold, in applying the epithet Shakespearean to Keats' work, expressly says that he means "not imitative of Shakespeare," but having "that rounded perfection and felicity of loveliness of which Shakespeare is the great master"; but in this sonnet the resemblance is closer than usual.

The greatness of the thought in this sonnet should be borne in mind by those who are tempted to judge Keats unfavourably because of some lapses in his poetry and in his letters to Fanny Brawne.

3. *charact'ry*, written symbols. Cp. Shakespeare, *Jul. Cæs.* II. i. 308, 'All the charactery of my sad brows,' i.e. 'all the signs of care graven in my sad brow.'

6. a high romance, the mystery of the universe, of endless space and endless time. Compare Kant's saying, 'Two things fill me with awe, the grandeur of the starry heavens without, and the grandeur of the moral law within.'

8. hand of chance, the hand of the poet directed by unseen influence, doing its best things as if "by chance"—*θελα τύχη δυνου*, as Plato says in the *Ion*. It was the complaint of Socrates that the poets could not explain their inspired utterances.

11. faery, magical, transporting me out of myself.

No. XXXVII. *Surprized by joy—impatient as the wind*

WORDSWORTH's daughter, Catharine, died in 1812 at the age of three. De Quincey, who was devoted to the child, has left some account of her in his *Reminiscences*. This sonnet to her memory was written many years after her death, and is a proof of the strength of Wordsworth's affections.

1. surprized, suddenly overtaken.

No. XXXVIII. *At the mid hour of night, when stars are weeping, I fly*

"It is impossible not to regret that Moore has written so little in this sweet and genuinely national style." (F.T.P.)

Metre.—Four accents in each line. The feet are indifferently anapaests or iambs.

1. weeping. The stars were supposed to distil dew. Cp. Tennyson, *In Memoriam*, xvii.:

"And balmy drops in summer dark
Slide from the bosom of the stars."

So Shelley, *Adonais*, l. 91, "starry dew." See also xxiv. 6 and cxxii. 40.

8. orison, prayer, from Lat. *orare*, 'to pray,' through O.F.

9. Suggested by a passage in Montaigne: "There are countries where they believe that the souls of the blest live in all manner of liberty in delightful fields; and that what we call Echo is those souls repeating the words we utter" (Moore's note).

No. XXXIX. *And thou art dead, as young and fair*

"A MASTERLY example of Byron's command of strong thought and close reasoning in verse:—as the next is equally characteristic of Shelley's wayward intensity." (F.T.P.)

The absolute simplicity of the language and the large proportion of monosyllables are remarkable, as is also the solemn elegiac cadence of the verse, suited to the expression of a grief that does not rebel, but sadly accepts the ruling of destiny.

18. That what I loved is now nothingness.

30. lours, frowns. Cp. 'lowering,' A.V. of Matthew xvi. 3.

60. a faint embrace. Cp. *Soph. Ant.* 1236, ἐς δ' ὑγρὸν ἀγκῶν' ἔτ' ἔμφορον παρθένῳ προσπύσσειται, "and still breathing clasps the maiden in a faint embrace."

71. endears, properly transitive, 'makes dear to me,' and so it may be here, governing 'more': but it may possibly be intransitive, 'is more dear to me.'

No. XL. *One word is too often profaned*

WRITTEN to Jane Williams, to whom also were dedicated two other poems in this collection, XCIII. (*With a guitar*) and CI. (*The Recollection*).

Metre.—There are three accents in the first line of each couplet, two in the second. The feet are anapaests and iambs subtly mingled.

1. **One word**, love. **One feeling**, worship. **One hope**, the desire of the moth for the star (l. 13).

8. **that** must mean "love." Shelley's wish to keep this word back till the second stanza has led him into some obscurity of expression.

No. XLI. *Pibroch of Donuil Dhu*

"THIS is a very ancient pibroch belonging to Clan Macdonald, and supposed to refer to the expedition of Donald Balloch, who, in 1431, launched from the Isles with a considerable force, invaded Lochaber, and at Inverlochy defeated and put to flight the Earls of Mar and Caithness, though at the head of an army superior to his own. The words of the set theme or melody, to which the pipe variations are applied, run thus in Gaelic:—

"*Piobaireachd Dhonuil Dhuidh, piobaireachd Dhonuil (ter);
Piob agus bratach air faiche Inverlochi.*"

"The pipe-summons of Donald the Black, the pipe summons of Donald;

The war-pipe and the pennon are on the gathering-place at Inverlochy" (Scott's note).

There is a magnificent description of such a summons and of the gathering of the clans in *The Lady of the Lake*, Canto iii.

Metre.—First line two dactyls; second line dactyl and trochee. In the second stanza the metre disregards the division between the lines, as in the third stanza of XXIX.: the effect is the same—an irresistible swiftness. In the first and third lines of the third stanza anapaests are substituted for dactyls: the change produces a slower movement appropriate to the stern solemnity of the lines.

1. **Pibroch**, from Gaelic *piobaireachd*, 'pipe-music,' a wild piece of martial music for performance on the bagpipes.

8. **Gentles**, men of 'gentle' or noble birth.

11. **War-pipe**, the bag-pipe, the national Scotch instrument for martial music.

pennon, same word as 'pennant' (see note on LVIII. 3), a pointed flag formerly borne at the end of a spear or lance; or, in wider sense, used simply for 'flag.'

12. **Inverlochy**, near Fort William, Inverness. Montrose defeated Argyll here in 1645.

13. **plaid** (Gaelic word), a rectangular piece of woollen cloth worn as a garment by the Scotch Highlanders. The plaid was woven with the 'Tartan' or arrangement of colours indicating the clan.

24. **targes**, shields, from Lat. *tergum*, through French. 'Target' is the same word.

40. **knell**, sound as a bell, toll. The verb is older than the substantive.

No. XLII. *A wet sheet and a flowing sea*

ALLAN CUNNINGHAM (1784-1842) began life as a stonemason's apprentice, and afterwards became clerk of the works to Chantrey, the sculptor. His writings in prose and verse are not, as a rule, of a very high order; but this sea-song holds a permanent place in English literature.

1. **sheet**, a rope by which a sail is handled. The original sense is 'projection' or that which *shoots* out, then a corner, especially of a garment or of a cloth; after which it was extended to mean a whole cloth or sheet. The nautical senses are found in the cognate Scandinavian words (*Skeat*). *Flowing*, advancing, rising. This sense is chiefly common in the phrase 'ebb and flow.'

2. **follows**. A following wind is obviously a favourable one. Compare the Latin *secundus*, 'favourable,' derived from *sequor*, 'to follow.' Virgil combines the original and derivative senses in *Aeneid* I. 156: *Flectit equos curruque volans dat lora secundo*.

8. **lee**, on the sheltered side, away from the wind; Scandinavian word.

11. *snoring*. So the breeze is sometimes said to 'mutter' or 'growl.'

14. *tight, water-tight*; but it also expresses trimness, completeness.

17. *hornéd, crescent-shaped*.

No. XLIII. *Ye Mariners of England*

THIS stirring sea-song was written by Campbell to the tune of an older song, 'Ye Gentlemen of England,' composed by Martin Parker, 1630.

Metre.—Observe the rapidity given by the double rhyme in the seventh line of each stanza. Compare the similar effect in lines 31, 45, 55, of *Lord Ullin's Daughter* (xviii.).

15. *Blake, Robert* (1599-1657). The great English Admiral who won several victories over the Dutch and afterwards over the Spaniards in the time of the Commonwealth.

Nelson, Horatio. Lord Nelson, the greatest of all English Admirals, born 1758, killed at the battle of Trafalgar Bay, in which he defeated the French and Spanish fleets, October 21, 1805.

21. *bulwarks*, originally the bole or trunk of a tree, then a rampart or fortification made of the trunks of trees. The Paris *boulevards* are broad streets occupying the site of ancient ramparts. The word is specially used (as in XLIV. 11) of the railboards or defences of a ship.

22. *steep*, adj. for subst., the cliffs. Cp. Milton, *Hymn on Nativity*, "The steep of Delphos"—a phrase afterwards used by Gray.

25. *native oak*, the 'wooden walls of old England,' the wooden ships, superseded by ironclads, which in turn have been replaced by vessels built of steel.

31. *meteor*, metaphor for simile: 'the flag of England shall still strike terror into her enemies like a terrible meteor, a sign of evil omen, burning in the midnight sky.'

No. XLIV. *Of Nelson and the North*

ONE of the noblest patriotic songs in the language, full of martial ardour, yet inspired with a magnanimity that is conspicuously absent from many popular war-poems. The metre is magnificently handled, and the solitary blemish in the poem is the introduction of the mermaid.

The battle of the Baltic was fought off Copenhagen on April 2nd, 1801. "It resulted in the breaking up of the northern coalition against England, which had been one of Napoleon's

most cherished schemes. After safely passing Cronenberg Castle, Nelson persuaded Parker to commence the attack without delay. Two days were spent by Nelson in sounding the King's Channel, which lies between Copenhagen and a large shoal, and is only three-quarters of a mile broad. Along the land side of this channel the Danes had ranged nineteen ships and floating batteries. Everything being in readiness, Nelson made the signal for action early in the morning of the 2nd. The action began at ten o'clock. Riou, with the frigates, at once attacked the Crown Batteries, and maintained the unequal contest for three hours, until he was killed. The battle raged for three hours without any apparent advantage being gained, and Sir Hyde Parker made the signal for recall. Nelson, affecting not to see it, continued the action, and about two o'clock the greater part of the Danish fire ceased. It was impossible, however, to take possession of the ships that struck, because they were protected by the batteries on shore. Nelson, wishing to save further bloodshed, sent ashore a flag of truce, saying that he must be allowed to take possession of the prizes, if only for the sake of the wounded men on board of them; and during the next day, Good Friday, the work still went on. The following days were spent by Nelson in maturing the negotiations, and on the 9th he succeeded in concluding an armistice for fourteen weeks, his object being to gain time to attack the Russians. The opportune death of the Czar Paul rendered any active hostility with that country unnecessary, and the armistice resulted in a treaty between England and the Northern Powers." — *Dictionary of English History*, Low and Pulling.

Metre.—The feet are iambi varied with anapaests. The fifth line of the stanza presents some difficulty. Probably it is meant to consist of four feet, the last being an anapaest. But though there are always four emphatic syllables in each line, they do not always coincide with the verse accent, or respect the division into feet; e.g. the emphasis in lines 5, 32 requires us to read

And hēr aſ'ms | ălōng | thē dēē'p | prō'udlŷ shon'e.

Thēir shō'ts | ălōng | thē dēē'p | slō'wlŷ boo'm.

The fine metrical effect obtained is ample justification for the irregularity: the poet's instinct in a case like this is absolutely sound, more to be trusted than rules. For a similar irregularity compare Wordsworth in XIX. 6.

8. **Prince.** The Crown Prince of Denmark.

10. **leviathans**, identified in most translations of the Bible with the whale, and so by Milton, *Paradise Lost*, i. 201, "That sea-beast Leviathan, which God of all his works Created hugest that swim the ocean-stream." The Hebrew word was used of any huge monster.

11. **bulwarks**: see note on XLIII. 21.

14. Mr. Aubrey de Vere first pointed out to me in a letter the effect of the touch of exactness in this line, "giving the hour as it was doubtless given by Nelson himself in his despatch." It increases the impressiveness of the narrative by making it seem more real to us.

21. the *fleeter*, so much the more quickly.

24. *adamantine*, iron. The rarer word, from the Greek, properly meaning 'not to be subdued or broken,' conveys an idea of implacable, resistless fate, that would not have been given by the simpler epithet.

26. *hurricane eclipse*, like the sudden blotting out of the sun by a wild storm of wind. Prof. Herford has remarked the presence of Hebraic imagination in this and other lines of Campbell.

29. *havoc*, destruction, perhaps originally a hunting term.

30. a *feeble cheer*, governed by 'sent back.'

37. Nelson wrote a letter addressed "To the brothers of Englishmen, the Danes," and sent it under a flag of truce to the Crown Prince. "Lord Nelson has directions to spare Denmark when no longer resisting; but if the firing is continued on the part of Denmark, Lord Nelson will be obliged to set on fire all the floating batteries he has taken, without having the power of saving the brave Danes who have defended them." See account of battle in Mahan's *Influence of Sea-Power upon the French Revolution and Empire*, vol. II., ch. xiii.

53. *funeral*, here an adjective, not quite the same as 'funereal,' which means simply 'deathlike,' 'mournful': 'fires of funeral light' means 'fires that lit up death.' Cp. 'fires of death,' *LII.* 7.

57. *blaze*, i.e. of illuminations.

58. *in light*, in brilliantly lighted banqueting-halls.

63. *Elsinore*, a sea-port on the sound of Denmark (Danish name, Helsingör) opposite the Swedish town of Helsingborg. It is the scene of *Hamlet*. Campbell shows a poet's instinct in his choice of the lofty-sounding name.

66. Cp. Thucydides II. 42, funeral speech of Pericles, *δι' ἐλαχίστου καιροῦ τύχης ἅμα ἀκμῇ τῆς δόξης μᾶλλον ἢ τοῦ δέους ἀπηλλαγῆσαν*, "In an instant, at the height of their fortune, they passed away from the scene, not of their terror, but of their glory."

67. Riou, commander of the *Amazon* frigate in the battle. "During the night of April 1 Riou was in almost constant attendance on Nelson; and in the last instructions prior to the battle of Copenhagen the frigates and small craft were placed under his orders 'to perform such service as he is directed by

Lord Nelson'" (*Dict. of Nat. Biog.*). He was killed by a cannon-shot in the battle, and Nelson in his despatch wrote that the country had sustained an irreparable loss.

70. The mermaid brings a note of artificiality and unreality into a poem that is otherwise full of reality. Campbell might have defended himself by pleading the example of Milton, who introduced a dolphin into *Lycidas* (*G. T.* LXXXIX. 164), but the dolphin, though its appropriateness is open to dispute, has a justification that is lacking to the mermaid here: the mermaid is a solitary figure, the dolphin in *Lycidas* has a good deal of mythological company. For a similar reason the sea-nymphs of *The Tempest* (*G. T.* LXV.) do not make a valid precedent.

No. XLV. *Stern Daughter of the Voice of God*

THOSE who appreciate the greatness of this poem will be in a position to give the right answer to the old question 'whether didactic poetry is a mistake.' Moral teaching does not become poetry by being cut up into lengths and furnished with rhymes, but it may be made poetry if it is infused with passion and imagination. The *Ode to Duty* is a great poem, not primarily because of the soundness of its philosophy, but because the poet has given to the abstract conception of Duty 'the consecration and the poet's dream,' and out of an abstraction has created 'a form more real than living man, Nursling of immortality.' But a poem artistically great might still—like some of Shelley's—be morally unsound: it is the soundness of its philosophy that makes the value of the *Ode to Duty* for mankind.

The following extracts are from Mr. Aubrey de Vere's comments on the poem (*Essays chiefly on Poetry*, vol. 1. pp. 179-183): "It affirms that between the lower and higher sections of man's nature there commonly exists an antagonism, and that the condition of man's life is a militant condition. A few happier spirits may stand outside the battle, and, led on by an inner law of unconscious goodness, may, at least for an indefinite period, advance along a flower-strewn path of virtue: but even these are insecure; the path of virtue is, for the most part, a rough and thorny path, and the children of men can only find peace while they tread it in obedience to a Law challenging them from above. To find true freedom they must subject themselves to a noble bondage. ...

"The chief excellence of this poem, in its moral bearings, consists in the absolute spontaneousness of its 'good confession' that Duty is the one thing that gives dignity to life. The poet does not speak of the excesses into which human nature falls when apart from such a guide, but of 'omissions':

'I deferred

The task imposed, from day to day.'

It is in the 'quietness of Thought' that he repudiates the 'unchartered freedom' which tires, and demands instead the liberating yoke of that subjection which is at once 'victory and law.' He looks around him, and from every side the same lesson is borne in upon him. It is because they obey law that the flowers return in their seasons and the stars revolve in their courses; the law of Nature is to inanimate things what Duty is to man. The peasant who had only half learned his lesson in science might imagine that the law of gravitation was but a burden that binds man to earth. The philosopher knows that amid the boundless fields of the creation it is that which gives to everything its proper place, its motion, and its rest."

With this ode should be compared a later poem of Wordsworth's, the *Happy Warrior*. In its account of the man

"Who, doomed to go in company with Pain,
And Fear, and Bloodshed, miserable train!
Turns his necessity to glorious gain"

it "illustrates by an example the principle which the earlier poem affirms."

There are several variations of reading in different editions of the Ode. The most important variants are:

15, 16. "May joy be theirs while life shall last!
And Thou, if they should totter, teach them
to stand fast."

24. "Yet find that other strength according to their need."

31. "The task imposed from day to day."

1. **Daughter of the Voice.** This is a Hebrew expression, 'Bath-col,' according to De Quincey, *Autobiography*, vol. 1., p. 123, 1896 edition. "The daughter of a voice meant an echo, the original sound being viewed as the mother, and the reverberation, or secondary sound, as the daughter" (De Quincey's note).

37. **uncharter'd**, I am weary of a freedom that is not, like the freedom of a true citizen, regulated by a Charter which defines his rights and privileges.

39. **change their name**, be fixed on different objects.

45. **flowers laugh.** Cp. the famous attribution of laughter, ἀνήριθμον γέλασμα, to the sea by Aeschylus; also xciv. 14, "Outdid the sparkling waves in glee"; and *Isaiah*, lv. 12, "The trees of the field shall clap their hands." Shelley imitated Wordsworth's expression in *Adonais*, l. 441, "A light of laughing flowers along the grass is spread."

48. Cp. the description in *Soph. O. T.* 863 seq., of the νόμοι ὑψίποδες, οὐρανίαν δι' αἰθέρα τεκνωθέντες, ὧν Ὀλυμπος πατὴρ μόνος, "laws established on high, whose birth-place is the heaven above, whose sire is Olympus alone,"

53. *lowly wise*. The phrase comes from Milton, *Paradise Lost*, VIII. 173, "Be lowly wise." *Lowly* is an adverb as in *All's Well that Ends Well*, II. ii., "I will show myself highly fed and lowly taught."

55. *confidence of reason*, confidence that rests on reason and has therefore a sound basis.

56. *light of truth*, as opposed to superstitious fear.

NO. XLVI. *Eternal Spirit of the chainless Mind*

"BONNIVARD, a Genevese, was imprisoned by the Duke of Savoy in Chillon on the lake of Geneva for his courageous defence of his country against the tyranny with which Piedmont threatened it during the first half of the seventeenth century. This noble sonnet is worthy to stand near Milton's on the Vaudois massacre." (F.T.P.) Wordsworth's Sonnet to Toussaint l'Ouverture, with its magnificent ending

"Thou hast great allies ;
Thy friends are exaltations, agonies,
And love, and man's unconquerable mind,"

should also be remembered in this connection.

Byron's well-known poem, the *Prisoner of Chillon*, was written before he heard the story of Bonnivard. It was suggested by his first sight of the prison, and the story is his own invention.

1. The line is suggested by Pope's "Eternal sunshine of the spotless mind," *Eloisa to Abelard*, l. 209.

NO. XLVII. *Two voices are there ; one is of the sea*

SWITZERLAND was usurped by the French under Napoleon in 1800.

The next five poems (XLVII.—LI.) are perhaps the finest of Wordsworth's splendid series of political sonnets—patriotic in the best sense ; the work of one whose very love of his country makes him deeply sensitive to her fame and afraid lest his own generation should do anything to diminish the glory of their noble heritage.

NO. XLVIII. *Once did she hold the gorgeous East in fee*

THE republic of Venice, so powerful in the Middle Ages, had long become "the shade of that which once was great," when it was finally crushed by Napoleon in 1797, and handed over by him the same year after the treaty of Campo Formio to Austria.

1. *in fee* (A.S. *feoh* ; connected with 'fief' and 'feudal'), as a fee or fief, an estate held from a superior under certain conditions, especially on condition of military service.

7. Compare CXIV. 76-86. "The going out of the Doge from the Lido to wed the sea," afterwards called the Sposalizio del Mare, was a festival instituted to commemorate the victory of the Doge Orseolo over the Dalmatians in 998. Under the dukedom of Ziani and the patronage of Pope Alexander III., in 1178, the ceremonial became more elaborate. It was performed annually on the Feast of the Ascension, and not only encouraged the Venetians to hope for success in every maritime enterprise, but, under the Pope's sanction, it had the effect of proclaiming to Europe the supremacy of Venice over the Adriatic. For an account of the ceremony, see any history of Venice.

No. XLIX. *O friend! I know not which way I must look*

"WHILE leading men to pierce below the artificial and conventional to the natural man and natural life, as Rousseau did, Wordsworth still cherished the symbols, the traditions, and the great institutes of social order. Simplification of life and thought and feeling was to be accomplished without summoning up the dangerous spirit of destruction and revolt. Wordsworth lived with nature, yet waged no angry railing war against society. . . . Communion with nature is, in Wordsworth's doctrine, the school of duty."—Mr. John Morley in his Introduction to Wordsworth's *Poetical Works*.

10. This is idolatry, i.e. to be guilty of these is to be guilty of worshipping the idol of wealth. Expense, lavish expenditure.

12. the good old cause, devotion to country combined with simplicity in the home. The thought is like Horace's *Privatus illis census erat brevis, commune magnum*.

13. fearful, afraid to do wrong.

No. L. *Milton! thou should'st be living at this hour*

"It is interesting to know that it was with Milton before him as a model that Wordsworth first experimented in sonnet-writing; for undoubtedly there passed from the elder poet to the younger something more than the mere rhythm and cadence of his lines; there passed also the heroic style, and what underlies heroic style—dignity of thought, passion of conviction, self-restraint."—*Quarterly Review*, Oct., 1900.

3. altar, sword, and pen. A definite reference to classes—the clergy, the soldier, the student.

4. fireside, domestic life (cp. 'household laws' in the last sonnet). hall and bower, knights and ladies.

8. **manners**, character, Lat. *mores*, as in William of Wykeham's motto, 'Manners makyth man.'

11. **naked**, i.e. cloudless. So 'bare' in LXXX. 28, 'When night is bare,' and in CXXXI. 13, 'When the heavens are bare.'

14. **lowliest duties**. So in *Ode to Duty*, XLV. 53, 'lowly wise.'

No. LII. *On Linden, when the sun was low*

THE first of a group of four poems dealing with war. *Hohenlinden* and *After Blenheim* show the terrible side of battle, the waste of life, the wanton misery of warfare. The two poems that come after these reveal another aspect: *Dulce et decorum est pro patria mori*.

Hohenlinden, though it is said to have been originally rejected by a Scotch newspaper as 'not up to the editor's standard,' has enjoyed a thoroughly deserved popularity from the time of its first publication. Sir W. Scott was fond of quoting it. He declaimed it to Leyden (Lockhart's *Life of Scott*, vol. VI. p. 326) who remarked, "Dash it, man, tell the fellow that I hate him, but, dash him, he has written the finest verses that have been published these fifty years." Campbell's reply, when Scott reported this, was, "Tell Leyden that I detest him, but I know the value of his critical approbation."

1. **Linden**, Hohen Linden, 'High Lime-trees,' a village in Upper Saxony. Here Napoleon's general, Moreau, defeated the Austrians under Archduke John on December 3rd, 1800. Moreau's army was posted on the plateau between the Iser and the Inn, the Austrian army on the right bank of the Inn. The Austrians advanced amidst drifting snow, and attacked with great fury; but the French received considerable reinforcements under Ney, and the Austrians were totally routed. The latter lost 8000 killed and wounded, and 11,000 prisoners; the French loss was 5000 killed and wounded.

7. **fires of death**. Cp. XLIV. 53, 'fires of funeral light.'

13. **riven**, split, cloven (Danish word).

22. **war-clouds**, clouds of smoke. **dun**, dusky, gloomy.

23. **Frank**, the French. France received its name from the Franks, one of the tribes of a Germanic confederation formed in the third century A.D. **Hun**, here used to describe the Austrians, inhabitants of Austro-Hungary.

24. **canopy**, covering (from the Greek, through mediaeval Latin and French).

27. **Munich**, capital of Bavaria.

No. LIII. *It was a summer evening*

ROBERT SOUTHEY (1774-1843), the friend of Coleridge and Wordsworth, had a distinguished literary career, and attained the Poet Laureateship. His lives of Nelson and John Wesley rank as classics. It is not likely that his longer poems will find many admirers again, but this poem, together with *The Scholar* (LXIV.) and *The Holly Tree*, holds a secure place.

Blenheim is a village in Austria, on the northern bank of the Danube. The great battle was fought on August 13, 1704, during the third campaign of the War of the Spanish Succession. Marshals Tallard and Marsin were in command of the forces of Louis XIV. The Duke of Marlborough and Prince Eugene commanded the allies. Their victory frustrated the plans of Louis, who had hoped to strike at the heart of the Austrian power by menacing Vienna.

28. *wonder-waiting*, expecting to hear some marvel, a happily-invented compound.

38. *yon little stream*, the Nebel, a small tributary of the Danube.

44. *childing*, a woman with child. The verb 'to child' is found in old English, and Shakespeare speaks of 'the childing Autumn' for 'the fruitful Autumn.'

55. "Marlborough, seeing the weakness of the French centre, threw his cavalry across the Nebel, and after a terrific struggle cut the French line in two. Meanwhile, on the right, Eugene only saved the battle by the steadiness of his Prussian infantry.... The allies are computed to have lost 11,000 men out of an army of 52,000; the French altogether 40,000 out of 60,000, including 14,000 prisoners" (*Dictionary of Eng. History*).

No. LIV. *When he who adores thee has left but the name*

THE lines commemorate the fate of Robert Emmett, one of the most disinterested leaders in the sad Irish insurrection of 1803.

Metre.—Four accents in the first, three in the second line of each couplet. The feet are indifferently anapaests and iambi.

1. *thee*, addressed to Ireland.

10. *of my reason*, of mature years, when man is supposed to be guided by reason.

No LV. *Not a drum was heard, not a funeral note*

CHARLES WOLFE (1791-1823), an Irish clergyman, who died of consumption in his thirty-first year. His famous poem first appeared in an Irish newspaper, and various pretenders laid claim to the distinction of its authorship.

The battle of Corunna (January 16, 1809), between the English and French, was fought during the Peninsular War at the close of Sir John Moore's retreat from Madrid pursued by Soult. Moore defeated the French, and carried out the embarkation of his troops with but little loss, but was himself killed in the battle. The story should be read in Napier's *Peninsular War*. The poem is one that goes straight to the heart, even of those who care little for poetry in general. It expresses with perfect sincerity and directness a pathos that all can feel. Without any seeking after picturesque phrases, or straining after rhetorical effect, it sets the scene before us with wonderful vividness—the hurried march, the hasty digging of the grave, the dim light of moon and lantern, the simple nobility of the dead, the anguish of the last farewell. Like Wordsworth's elegy (xvi.) it is a model of grief ennobled by manly reticence.

Metre.—As in the preceding poem, except for the extra short syllable which gives a trochaic ending to the second line of each couplet. Occasionally a single long syllable is substituted for the first foot: this gives a dactylic effect, e.g. it would be possible to scan l. 21, *Lightly they'll | talk of the | spirit that's | gone*, but the metrical structure of the rest of the poem shows that the true scansion is, *Light | ly they'll talk | of the spír | it that's gone*.

10. wound. Cp. lli. 30.

30. field of his fame. See note on XLIV. 66. Cp. XLIII. 13.

No. LVI. *In the sweet shire of Cardigan*

A SERIES of poems now follow (LVI.-LXII) dealing with the pathos of old age, the contrast with youth and strength, the sweetness and sadness of memory.

This poem, composed in 1798, was written in strict adherence to Wordsworth's theory that there ought to be no difference between the diction of poetry and of prose, that the language used in a poem of humble life ought to be just such language as the persons represented would naturally use, and that the nobility of a poem ought to be due entirely to the thought without aid from the words. As we shall see (LXXVIII.) Wordsworth's greatest poetical triumphs are won when the true instinct of a poet leads him to abandon his theory. That theory, if it needs any refutation, is amply refuted in the *Biographia Literaria* of Coleridge, who shows exactly where the truth lies between the opposite doctrines of Wordsworth and the eighteenth century poets. *Simon Lee* has undoubtedly suffered from the theory. The defence we made of *Lucy Gray* (xix.) will not hold here: that poem, though simplicity itself, was never commonplace. *Simon Lee* is open to this charge, and to the

charge of diffuseness and of a carelessness that even suffers such a rhyme as 'woman' and 'common.' In palliation of these faults we may say that the poem is modelled on the old ballads, which freely admit such blemishes. That it has fine qualities which far outweigh its faults scarcely needs to be said. Much will be forgiven for the sake of the description of the hunt, the pathetic picture of the strong man brought low, and the exquisite beauty of the last four lines. Whatever diffuseness there may have been before, there is none at the close, which offers a splendid example of Wordsworth's self-restraint and concentrated thought—the quality so conspicuous in XIII.

In a note prefixed to the poem many years afterwards, Wordsworth tells us that the incident was a fact, and that the expression about the hounds, "I dearly love their voice," was word for word from the old man's own lips.

1. **Cardigan**, one of the western counties of Wales. But from Wordsworth's note, above referred to, we learn that the huntsman really lived in Somerset, on the Quantocks (CXIII. 246), 'a little way from the entrance to Alfoxden Park.' Alfoxden was Wordsworth's home in 1797-8, Coleridge being at that time settled at Nether Stowey, a few miles away.

Prof. Herford (*Age of Wordsworth*, p. 188) happily contrasts the indifference to precise locality which Wordsworth shows here and in *Lucy Gray* (XIX.) with Scott's use of "the subtle aroma of place-names." "To Scott the actual scenery of a story was part of its life-blood; it died if transplanted."

20. **stone-blind**, blind as a stone, completely blind through exhaustion. Spenser uses the expression 'stone-dead.' 'Sand-blind' is used for 'half-blind' in *Merchant of Venice*, Act II. Sc. ii.

23. **chiming**, sounding in harmony, properly used of the musical harmony produced from a set of bells tuned to a musical scale and struck by hammers.

No. LVII. *I have had playmates, I have had companions*

CHARLES LAMB (1775-1835), the friend of Coleridge from boyhood, the author of *Essays of Elia*, and the joint author with his sister of *Tales from Shakespeare*, the best loved of English humourists and letter-writers, composed little poetry; but the three poems inserted in this collection (LVII., LXIX., LXXV.) are all of remarkable beauty.

The Old Familiar Faces seems to be a genuine bit of autobiography. It was written in 1798. The 'friend of my bosom' was Coleridge; the friend whom Lamb had left 'like an ingrate,' Charles Lloyd. See J. D. Campbell's Biographical Introduction to *Coleridge's Poetical Works*, p. xliii.

Metre.—So perfect is the music of this exquisite poem that few readers, in all probability, observe any metrical irregularity in it. Yet it would be difficult or impossible to reduce it to any rule. Like most of the verse of a later poet, Walt Whitman, it seems obedient only to an inner law, the sound everywhere responding to the feeling with no aid or constraint from metrical rules. It is so far more regular than Walt Whitman's poems that the lines are of fairly equal length, that there is a caesura or 'break' in each line, and that the movement is on the whole dactylic.

5. *cronies*, intimate companions; derived from 'crone,' an old woman, especially a witch who chants or 'croons' incantations.

11. *ingrate*, adj. and subst., ungrateful, from Lat. *ingratus* through Fr. *ingrat*.

No. LVIII. *As slow our ship her foamy track*

THIS is one of Moore's *Irish Melodies*: LXII., on the same theme, is from his collection of *National Airs*.

3. *pennant*. Here a long narrow flag pointed at the end, and hung at the mast-head or yard-arm-ends in ships of war. See note on XLI. 11.

No. LIX. *There's not a joy the world can give like that it takes away*

Metre.—Each iambic line of seven feet is practically divided into two lines by the caesura at the end of the fourth foot. The iambs are varied by anapaests. The poem is full of simple and obvious, but very gracefully managed, metaphors. In spite of their rapid succession, no sense of incongruity is aroused.

No. LX. *There is a Flower, the lesser Celandine*

WRITTEN in 1804. Wordsworth had already, in 1802, dedicated two longer but less perfect poems to the same flower. In the note prefixed to the earlier verses, he writes: "It is remarkable that this flower, coming out so early in the spring as it does, and so bright and beautiful, and in such profusion, should not have been noticed earlier in English verse. What adds much to the interest that attends it is its habit of shutting itself up and opening out according to the degree of light and temperature of the air."

2. Cp. in the second of the two earlier poems :

“Blithe of heart, from week to week
 Thou dost play at hide-and-seek ;
 While the patient primrose sits
 Like a beggar in the cold,
 Thou, a flower of wiser wits,
 Slipp’st into thy sheltering hold ;
 Liveliest of the vernal train
 When ye all are out again.”

20. **spleen**, ill-humour, vexation, from a Greek word denoting that part of the stomach which was supposed to be the seat of anger : cp. the use of ‘bile,’ ‘melancholy.’

21-4. The last stanza is somewhat obscure. The young man is the favourite of the prodigal, Youth ; the old man is the pensioner of the miser, Age. We waste the many gifts of Youth, and have afterwards to be content with scanty gifts from Old Age. In the case of the flower Youth and Age are again prodigal and pensioner. In the first 1802 poem the celandine is described as “Spreading out thy glossy breast Like a careless Prodigal ; Telling tales about the sun When we’ve little warmth, or none.”

No. LXI. *I remember, I remember*

THOMAS HOOD (1798-1845), journalist and writer of humorous sketches in prose and verse, wrote also several poems that have earned, by their truth and pathos, a place beside the work of far greater poets. His best-remembered pieces are this and *The Bridge of Sighs* (LXVII.), *The Song of the Shirt* and *Eugene Aram*.

Metre.—A beautiful variation of a very simple metre—the couplet of four iambic feet followed by three. In the first line of each stanza four trochees are substituted. The effect is a peculiarly haunting wistfulness.

16. A good example of that poetic self-restraint, implying so much more than it actually expresses, referred to in the notes on XIII. and LVI.

No. LXII. *Oft in the stilly night*

Metre.—Though it may seem involved at a first glance, the metre is really very simple. Each stanza of 14 lines really contains two four-line stanzas with a stanza of 6 short lines interposed.

1. **stilly**, a variation of ‘still’ found in other poets also, but too obviously existing *metri gratia* to be altogether acceptable. A coinage like ‘sleety’ (XXVIII. 6) has a justification that ‘stilly’ cannot plead.

2. *slumber's chain*. The metaphor occurs as early as Sophocles, *Ajax*, 675, ὁ παγκρατὴς ὕπνος | λύει πεδῆσας οὐδ' αἰὲ λαβῶν ἔχει, "All-powerful sleep releases those whom he has fettered and keeps not his captives for ever."

21. We may recall the picture of Dido in the 'banquet-hall deserted,' dreaming of Aeneas: *absens absentem auditque videtque* (*Aeneid* iv. 83).

NO. LXIII. *The sun is warm, the sky is clear*

A LANDSCAPE very characteristic of Shelley. The whole scene, as in some of Turner's paintings, appears bathed in iridescent light. Compare other landscapes by the same poet in C., CI., CXIV.

The poem was written in December, 1818. The following extract from a letter to Thomas Love Peacock, dated Naples, December 22, 1818, may describe the day and the scene: "We set off an hour after sunrise one radiant morning in a little boat; there was not a cloud in the sky, nor a wave upon the sea, which was so translucent that you could see the hollow caverns clothed with the glaucous sea-moss, and the leaves and branches of those delicate weeds that pave the unequal bottom of the water. As we approached, the heat, and especially the light, became intense. We then coasted the bay of Baiæ to the left, in which we saw many picturesque and interesting ruins; but I have to remark that we never disembarked but we were disappointed—while from the boat the effect of the scenery was inexpressibly delightful. The colours of the water and the air breathe over all things here the radiance of their own beauty."

Metre.—A variation of the Spenserian stanza, the only difference being that the first eight lines have four iambic feet instead of five. The ninth line, as in Spenser, is an Alexandrine (six feet). The scheme of rhymes is *a b a b b c b c c*.

5. This line was omitted in the *Posthumous Poems*, in which, and in Mrs. Shelley's subsequent editions, the line before ends with *light*, probably, as Mr. Forman says, through the transcriber or printer having run two lines into one.

9. For the simile, see note on VIII. 12.

10. *untrampled*, a poetical variation for 'untrodden.'

21. *content, surpassing wealth*. Compare Sir E. Dyer's poem, 'My mind to me a kingdom is,' especially the second stanza:

"Content I live, this is my stay;
I seek no more than may suffice;
I press to bear no haughty sway;
Look, what I lack my mind supplies.
Lo! thus I triumph like a king,
Content with that my mind doth bring."

22. *the sage.* The reference may be to the Stoic doctrine that 'the wise man alone is free, and not only free but even a king': cp. Diogenes Laertius, Bk. vii., Cicero *Pro Murena*, xxix. 61.

27. On a careless reading this line will seem unmetrical. Read carefully and slowly—as befits the solemn contrast with the preceding line—it is peculiarly impressive:

To mé | that cúp | has beén | déalt in | anóth|er meás|ure.

33. A remarkable anticipation (as J. A. Symonds points out in his *Life of Shelley*) of Shelley's own death by drowning. Cp. the last stanza of *Adonais*:

"The breath whose might I have invoked in song
Descends on me; my spirit's bark is driven
Far from the shore, far from the trembling throng
Whose sails were never to the tempest given;
The massy earth and spheréd skies are riven!
I am borne darkly, fearfully afar;
Whilst, burning through the inmost veil of Heaven,
The soul of Adonais, like a star,
Beacons from the abode where the Eternal are."

36. Acting on the principle announced in his preface, that it is right to make such an omission "when the piece could be thus brought to a closer lyrical unity," Mr. Palgrave has excised the fifth stanza to be found in all editions of Shelley. That stanza is in every way inferior to the rest, and the poem gains much by its exclusion. Excisions have also been made in two others of Shelley's poems, c. and cxiv.

LXIV. *My days among the Dead are past*

PERHAPS the best commentary on this beautiful poem is supplied by the following extract from Macaulay:

"Just such is the feeling which a man of liberal education naturally entertains towards the great minds of former ages. The debt which he owes to them is incalculable. They have guided him to truth. They have filled his mind with noble and graceful images. They have stood by him in all vicissitudes, comforters in sorrow, nurses in sickness, companions in solitude. These friendships are exposed to no danger from the occurrences by which other attachments are weakened or dissolved. Time glides on; fortune is inconstant; tempers are soured; bonds which seemed indissoluble are daily sundered by interest, by emulation, or by caprice. But no such cause can affect the silent converse which we hold with the highest of human intellects. That placid intercourse is disturbed by no jealousies or resentments. These are the old friends who are never seen with new faces, who are the same in wealth and in poverty, in glory and

in obscurity. With the dead there is no rivalry. In the dead there is no change. Plato is never sullen. Cervantes is never petulant. Demosthenes never comes unseasonably. Dante never stays too long. No difference of political opinion can alienate Cicero. No heresy can excite the horror of Bossuet."

There is a fine passage in Bishop Hall to the like effect ; given in *Foliorum Centuriæ*, No. 210.

LXV. *Souls of Poets dead and gone*

Metre.—As in II.

2. **Elysium.** See note on II. 11.

4. **Mermaid Tavern**, "the club-house of Shakespeare, Ben Jonson, and other choice spirits of that age" (F.T.P.).

6. **Canary**, wine from the Canary islands, off the N.W. coast of Africa. This wine was very highly esteemed in Shakespeare's time.

9. **generous** (from Lat. *generosus*, high-born, through Fr.), when applied, as here, to wine or food, combines a variety of notions—excellent, abundant, invigorating.

10. **Robin Hood**, the most famous of English outlaws and freebooters. He is said to have lived from 1160 to 1247, and to have been originally Earl of Huntingdon ; but, having outrun his fortune, he was outlawed, and thenceforward lived by plundering rich men. Sherwood Forest was his favourite haunt. His company consisted of as many as a hundred archers, and his chief companions were Little John, Friar Tuck, and Maid Marian. He is the hero of some of the earliest English ballads and a character in Scott's *Ivanhoe*.

12. **bowse** (Teutonic), also spelt 'bouse' and 'booze,' to drink long and deeply.

17. **sheepskin**, parchment.

18. **you**, the dead poets.

22. **Zodiac**, an imaginary broad belt in the heavens, within which the apparent motions of the sun, moon, and the planets known to the ancients, are confined ; divided into twelve parts or 'signs,' named from the constellations or groups of stars through which the sun appears successively to pass. One of these signs, entered by the sun on Aug. 22, is *Virgo*, with which perhaps Keats playfully identifies the Mermaid.

LXVI. *Proud Maisie is in the wood*

"SCOTT has given us nothing more complete and lovely than this little song, which unites simplicity and dramatic power to a wild-

wood music of the rarest quality. No moral is drawn, far less any conscious analysis of feeling attempted: the pathetic meaning is left to be suggested by the mere presentment of the situation. A narrow criticism has often named this, which may be called the Homeric manner, superficial, from its apparent facility; but first-rate excellence in it is in truth one of the least common triumphs of Poetry. This style should be compared with what is not less perfect in its way, the searching out of inner feeling, the expression of hidden meanings, the revelation of the heart of Nature and of the Soul within the Soul—the analytical method, in short—most completely represented by Wordsworth and by Shelley." (F.T.P.)

This song is the last utterance of Madge Wildfire in the *Heart of Midlothian*.

Metre.—Two dactyls in each line, but the second dactyl of the second line is often shortened to a trochee, and a good deal of freedom is permitted in the way of extra short syllables, e.g. Prōud Mäisle 's | in thē wōod | Wälking sō | early.

1. **Maisie**, Mary.

7. **braw** (Scottish), handsome, fine-looking.

LXVII. *One more Unfortunate*

Metre.—Dactylic. The metre, with its short lines and dactylic rhymes (of which there are very few in the English language) is a difficult one to handle with dignity. To have succeeded in a poem of such length, "fashioned so slenderly," is no small poetic triumph. Hood has made the very frailty and delicacy of his metre finely expressive of the frailty and delicacy of the life so sadly thrown away.

10. **cerements**, grave-clothes; properly, a cloth dipped in melted wax (Lat. *cera*) or some gummy matter, in which dead bodies were formerly wrapped.

22. **mutiny**, rebellion against the laws of life. Socrates in the *Phædo* speaks of suicide as a desertion of the post at which God has placed us, or a running away from prison.

78. **lave**, wash. The use is not quite the same as in XXIX. 12. In both cases the properly transitive verb is made intransitive by the omission of the object, but there the implied object is 'the shores,' here it is the reflexive pronoun.

86. **decently**, becomingly (Lat. *deceat*).

96. **contumely**, four syllables: the accent is generally placed on the first, Hood seems to place it on the second. From Lat. *contumelia*, through French, insolence, contemptuous speech.

No. LXVIII. *Oh snatched away in beauty's bloom*

13. **unteach.** Cp. Lat. *dedoceo*. For the prefix *un*, see note on iv. 53.

No. LXIX. *When maidens such as Hester die*

COMPARE R. Browning's poem, *Evelyn Hope*.

11. **rate**, measure.

17. **Quaker rule**, the strict way of life followed by the Quakers, the name commonly given to members of the Society of Friends, a sect of English Protestants founded by George Fox, 1650.

21. **prying**, scrutinizing narrowly, enquiring into everything.

32. **fore-warning**, of the happiness of another life.

No. LXX. *If I had thought thou couldst have died*

"WOLFE resembled Keats, not only in his early death by consumption and the fluent freshness of his poetical style, but in beauty of character:—brave, tender, energetic, unselfish, modest. Is it fanciful to find some reflex of these qualities in the *Burial* and *Mary*? Out of the abundance of the *heart* ..." (F.T.P.).

No. LXXI. *He is gone on the mountain*

Coronach (Scottish), a dirge.

Metre.—Dactyl followed by trochee. An extra unaccented syllable—or even two syllables—is admitted at the beginning of the line. Once—in the last line but one—an extra syllable is admitted in the body of the line; the words should be hurried over proportionately: the intention is to express the swift bursting of the bubble. It should scarcely be necessary to point out that the metrical charm of a song largely depends on such variations, when they are introduced as skilfully as by Scott here and in XXIX. But so little was the experiment appreciated by contemporary critics that the *Quarterly Review* indulged in feeble pleantries on Scott's failure to make the lines of this poem scan.

15. **in flushing**, full of vigour. The subst. is formed from the adj. 'flush,' meaning 'fresh,' abundant,' esp. used of a river whose waters are high, on a level with the banks.

17. **correi** or **corrie** (Scottish), a covert on a hillside.

18. **cumber**, trouble, perplexity. The verb is commoner in the sense of 'to obstruct,' as in "Why cumbereth it the ground?";

the adjectives 'cumbersome,' 'cumbrous,' are derivatives. Skeat says 'cumber' is corrupted from Lat. *cumulus*, a heap, by the change of *l* into *r*, and the insertion of *b*. Cp. Ger. *kummer*, trouble, rubbish.

No. LXXII. *We watch'd her breathing thro' the night*

7. *as*, as if. See note on xxx. 19.

8. *eke* (Teutonic; cp. Ger. *auch*), to add to, to protract, spin out.

No. LXXIII. *I saw her in childhood*

"THIS book has not a few poems of greater power and more perfect execution than *Agnes*, and the extract which we have ventured to make from the deep-hearted author's *Sad Thoughts* (xvii.). But none are more emphatically marked by the note of exquisiteness" (F.T.P.).

Metre.—Dactyl and trochee in the first line, dactyl and long syllable in the second line, of each couplet. An extra unaccented syllable at the beginning of each line. This extra syllable becomes two in lines 10, 26, and 32, to compensate for the docking of the trochee in the preceding line.

14. *moonlight*. So in xvii. 1, 'thy pensive, moonlight face.'

No. LXXIV. *O listen, listen, ladies gay*

ONE of the finest of Scott's ballads. It has not the simplicity and artlessness of the genuine old ballad; the effects are deliberately sought, the picturesque details painted in with great care; but the pictures are vivid, the rhythm is masterly, and there is something Homeric about the way in which the story is made, as in LXVI., to convey its own pathos without any words of comment.

The ballad divides itself into four parts: First, the minstrel's poem (ll. 1-4); second, the scene on the shore of the stormy firth—the struggle between Rosabelle's filial affection and the forebodings of her counsellors (ll. 5-24); third, the picture of the ominous light seen in Roslin Chapel (ll. 25-44); fourth, the sequel, connecting the two scenes described in the main part of the poem.

There are some interesting notes on *Rosabelle* in the "Suggestions on the Teaching of English" prefixed to Professor J. W. Hales' *Longer English Poems*.

Metre.—Observe the variations in the last stanza: the double rhyme in lines 49, 51 (as in *Lord Ullin's Daughter*, xviii. 31, 45,

55); and the three accents instead of four in line 50. It would be possible to scan this line on the principle explained in the metrical note on CVIII., but it is probably a mere irregularity, such as is often found in the old ballads.

3. Cp. Campbell, *O'Connor's Child*:

"Sad was the note, and wild its fall,
As winds that moan at night forlorn,
Along the isles of Fion-Gall,
When, for O'Connor's child to mourn,
The harper told ..."

7. Ravensheuch, the raven's crag. The word *heuch* or *heugh* is used by Burns.

8. *firth* or *frith*, a narrow inlet of the sea, esp. at the mouth of a river, e.g. the firth of Forth, the firth of Clyde. It is the same word as the Norwegian *fjord*, perhaps also as the Lat. *fretum*.

10. *inch*, Keltic word for 'island.'

11. *Water-Sprite*. See note on 'water-wraith,' XVIII. 26.

13. *gifted Seer*, gifted with 'second sight,' the power to see the future. A belief in this power long prevailed in the Highlands of Scotland. It is often mentioned in Scott (e.g. in his *Legend of Montrose*), and is described in Dr. Johnson's *Journey to the Hebrides*.

18. *Roslin*, on the river North Esk, south of Edinburgh. There is a modern castle, but the ruin of the ancient one is still standing, as also Roslin Chapel, founded in 1445 or 1450 by Sir William St. Clair, baron of Roslin and earl of Orkney.

21. *the ring*. "A ring was suspended, not tightly fastened, but so that it could easily be detached, from a horizontal beam resting on two upright posts. The players rode at full speed through the archway thus made, and as they went under, passed their lance-points, or aimed at passing them, through the ring, and so bore it off. See Ellis's *Brand's Popular Antiquities*, re-edited by Hazlitt." (Prof. Hales.)

30. *ruddied*. 'Ruddy' is now only used as an adjective, and the verb was doubtless an archaism even in Scott. Cp. Spenser, *Faerie Queene*, II. i., "Her cheeks, like apples which the sun had rudded."

32. *Hawthornden*. Here lived, 1585-1649, the poet William Drummond.

35. *sable shroud*. Cp. Milton, *Lycidas*, 22, "And bid fair peace be to my sable shroud." In Elizabethan English 'shroud' is used for any covering or shelter, not being confined as now to the clothing of the dead. Cp. *Ode on Nativity*, l. 218.

36. **panoply** (Greek), full suit of armour.

38. **sacristy**, a room in a church where the sacred vessels and vestments are kept; from Low Latin, *sacristia*, derived from *sacer*, 'holy.'

pale, enclosure; from Lat. *palus*.

39. **pillar**. The beauty of the 'Apprentice's Pillar' in Roslin Chapel is famous.

41. **pinnet**, a variation of 'pinnacle,' a high turret.

44. **high**, high-born.

46. **chappelle**. The form is intended to have an antique sound, as 'ladye' in l. 6 to have an antique look.

50. **candle, book, knell**. For the connection of these three with the service for the dead, Prof. Hales quotes *Hamlet*, v. i., the priest's words about Ophelia:

"Her obsequies have been as far enlarged
As we have warranty ...
... She is allowed her virgin crants,
Her maiden strewments, and the bringing home
Of bell and burial ...
We should profane the service of the dead
To sing a requiem and such rest to her
As to peace-parted souls";

and Dunbar's *Will of Maister Andro' Kennedy*:

"I will no priestis for to sing
Dies illa, dies irae,
Nor yet no bellis for to ring
Sicut solet semper fieri;
But a bagpipe to play a spring
Et unum alewisp ante me,
Instead of torches for to bring
Quatuor lagenas cervisiae"—

i.e. four flagons of beer.

51. **sea-caves rung**. Cp. the sea dirge in Shakespeare's *Tempest*, given in *G.T.* LXV.:

"Sea-nymphs hourly ring his knell:
Hark! now I hear them,—
Ding, dong, bell!"

No. LXXV. *I saw where in the shroud did lurk*

In its rhythm and diction, and above all in its quaint conceits, this poem of Charles Lamb wonderfully recalls the work of seventeenth century poets. There is indeed in Mr. Beeching's *Lyra Sacra* an anonymous seventeenth century poem on the

same theme of an infant's death—"He did but float a little way Adown the stream of time"—that, to one judging from internal evidence alone, would seem to have far less right to be attributed to that period.

12. glasses of mortality, the eye of a mortal, here compared to a window or pair of spectacles.

21. *Promethean*. Prometheus was fabled by the Greeks to have brought down fire from heaven as a gift to mortals. The legend of his punishment by Zeus for this offence forms the subject of the tragedy of *Prometheus Bound* by Aeschylus, and of Shelley's *Prometheus Unbound*. Cp. *Othello*, v. ii. 10:

"But once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume."

22. moons, months.

38. *economy*, from Gk. *oikonomia*, household management; applied also to the management of the affairs of a nation, as in 'political economy.' Here the meaning is: Heaven seems to be wasteful of human life; the seeming waste doubtless has its explanation, but we do not know what it is. Cp. Tennyson, *In Memoriam*, cantos liv.-lvi.

39. *clerks*, scholars, from Lat. *clericus*. The name reminds us that the clergy were at one time the only educated class of the community in Western Europe. When education spread to other classes, *clericus* was applied to every educated man, even though not a deacon or priest. Cp. the expression 'clerical error' for an unintentional slip in a written composition.

missed the mark, failed to explain satisfactorily.

41. *ephemeral*, from Gk. *ἐφήμερος*, lasting only for a day.

42. *Crones*. See note on LVII. 5.

No. LXXVI. *A child's a plaything for an hour*

"FROM *Poetry for Children* (1809), by Charles and Mary Lamb. This tender and original little piece seems clearly to reveal the work of that noble-minded and afflicted sister, who was at once the happiness, the misery and the life-long blessing of her equally noble-minded brother." (F.T.P.) In 1796 Mary Lamb "worn down to a state of extreme nervous misery by attention to needlework by day and to her mother by night" went mad and stabbed her mother to death. She was placed in an asylum, and her reason gradually returned to her. But the malady recurred at intervals in after-life. She knew when an attack was approaching; and

Charles, "obtaining leave of absence from the East India office, *as if for a day's pleasure*, might be seen escorting his sister, both in tears, to the accustomed asylum in the neighbourhood of London."

No. LXXVII. *Where art thou, my beloved Son*

RUSKIN, *Modern Painters*, Vol. III., Pt. IV., ch. iii., uses this poem to illustrate the difference between 'historical or simply narrative art' and great imaginative art. The power of the poet is 'the power of assembling, by the help of the imagination, such images as will excite noble emotions.' In the strictest sense, the poet cannot create; he can only use the materials supplied to him by experience; his creative power, his imagination, shows itself in the selection and combination of such materials. By the side of Wordsworth's imaginative poem, Ruskin places Saussure's plain narrative of a parallel fact from real life:

"Nothing surprised me more than a woman of Argentière, whose cottage I went into to ask for milk, as I came down from the glacier of Argentière, in the month of March, 1764. An epidemic dysentery had prevailed in the village, and, a few months before, had taken away from her, her father, her husband, and her brothers, so that she was left alone, with three children in the cradle. Her face had something noble in it, and its expression bore the seal of a calm and profound sorrow. After having given me milk, she asked me whence I came, and what I came there to do, so early in the year. When she knew that I was of Geneva, she said to me, 'She could not believe that all Protestants were lost souls; that there were many honest people among us, and that God was too good and too great to condemn all without distinction.' Then, after a moment of reflection, she added, in shaking her head, 'But that which is very strange is that of so many who have gone away none have ever returned. I,' she added, with an expression of grief, 'who have so mourned my husband and my brothers, who have never ceased to think of them, who every night conjure them with beseechings to tell me where they are, and in what state they are! Ah, surely, if they lived anywhere, they would not leave me thus! But, perhaps,' she added, 'I am not worthy of this kindness, perhaps the pure and innocent spirits of these children,' and she looked at the cradle, 'may have their presence, and the joy which is denied me.'"—Saussure, *Voyages dans les Alpes*, chap. xxiv.

The Affliction of Margaret may be compared—as has already been done by Mr. Swinburne in *Essays and Studies*—with Tennyson's *Rizpah*, another poem of a mother's anguish.

20. as hath been said, as detractors alleged.

29. Neglect me! Was I indignant at the thought of his neglect?

50. The late Mr. F. Myers in his *Life of Wordsworth* (*English Men of Letters Series*) examines this stanza in connection with Wordsworth's theory that poetry ought to give "a selection of the language really spoken by men" with "metre superadded." Mr. Myers shows (p. 107) the complexity of the music on which this stanza depends for its power—the slow rhythm resulting from a large proportion of strong accents and long vowels, and the subtle alliterations of the letters *d*, *h*, *m*, *th* in the first four lines. He dwells, too, on the choice of words: *inheritest* and *summoned* are not words that "a poor widow, even at Penrith," would employ; "they are used to intensify the imagined relation which connects the missing man with (1) the wild beasts who surround him, and (2) the invisible Power which leads; so that something mysterious and awful is added to his fate. This impression is heightened by the use of the word *incommunicable* in an unusual sense, 'incapable of being communicated *with*' instead of 'incapable of being communicated'; while the expression 'to keep an incommunicable sleep' for 'to lie dead' gives dignity to the occasion by carrying the mind back along a train of literary associations of which the well-known ἀτέμνονα νήγρετον ὕπνον of Moschus may be taken as the type."

No. LXXVIII. *Waken, lords and ladies gay*

Metre.—Observe how the sound echoes to the sense in line 7, where two dactyls, 'Merrily, merrily,' are substituted for two trochees, to be said or sung in the time that would ordinarily be occupied by two trochees.

4. Perhaps the best modern account of an old English hunt 'with hawk and horse and hunting-spear,' is to be found in *The Diary of Master William Silence*, a book that deals very fully with the field sports of Shakespeare's time.

12. diamonds of dew. Cp. CXXII. 39, "Dew-drops are the gems of morning."

29. baulk or balk, baffle, frustrate; properly, to separate by 'balks' or beams, to partition off.

No. LXXIX. *Ethereal minstrel! pilgrim of the sky!*

THE five poems (LXXIX.-LXXXIII.) in praise of birds, written by the three greatest poets of the period, Wordsworth, Shelley and Keats, will help the reader to compare the very different genius, character and method of their three authors. Wordsworth's song never soars so far as to be oblivious of the earth and the common life of men. Like his own skylark he is 'true to the

kindred points of Heaven and Home,' rising to a splendid height at times, but always to bring some lesson down. In every aspect of Nature, in every bird and flower, he finds 'thoughts that lie deep'; and everywhere he hears 'the still sad music of humanity.' Shelley's song is as different from Wordsworth's as his skylark is different. It mounts 'in profuse strains' of an art so facile that it may well seem 'unpremeditated.' It soars till earth is lost sight of, a very 'cloud of fire,' beautiful but impalpable, floating and running 'like an unbodied joy.' The poet is 'hidden'—not revealed—in the dazzling, rather than illuminating, 'light' of his thoughts. Keats, once more, is like the nightingale of his imagining—'pouring forth his soul abroad' in an ecstasy that wears out his frail body prematurely; and no finer or truer description of the special note of romance that is characteristic of his poetry could be given than in the words he uses of the nightingale's song—

The same that oft-times hath
Charm'd magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.

Shelley saw the resemblance—writing in his elegy on Keats of "Thy spirit's sister, the lorn nightingale."

No. LXXX. *Hail to thee, blithe Spirit*

Metre.—Trochaic. Three trochees in the first line, two trochees and long syllable in the second line, of the couplet. For the third couplet of each stanza is substituted a single long line, only differing from the couplet in that (1) it admits an extra unaccented syllable at the beginning, (2) it is only rhymed at the end, (3) the break in the middle is not always observed.

2. *wert*. The rhymes are—doubtless intentionally—very freely handled throughout the poem. Tennyson's practice was much stricter, and modern criticism is apt to be severe upon loose rhyming. But we must remember (1) that rhymes which are faulty now may sometimes have been accurate in Shelley's time, pronunciation having changed, (2) that rhymes which have once been accepted tend to become traditional in the poets after they have ceased to be accurate. The rhyme of 'wert' and 'heart,' *e.g.*, used by Shelley here, occurs in Daniel, the Elizabethan poet whom Coleridge admired, and was probably correct in his time. As for the form *wert*, "'wast' is not found in the oldest English; it is quite a late form, not older than the fourteenth century. The O.E. form was *were*, from which we have formed, after the analogy of 'shall' and 'will,' *wert*, which is sometimes, but wrongly, used for the subjunctive *were* (second person singular) as 'If thou, that bidst me be content, wert grim' (*King John*, III. i.)."—Morris, *Historical Outlines of English Accidence*, p. 182.

7. from the earth, closely with 'higher': the lark has already left the ground.

15. unbodied joy, a disembodied 'spirit of delight,' one of those abstractions which to Shelley were more real than material things. Cp. the impersonations in *Adonais*, stanzas ix.-xiii. Some editors strangely emend to 'embodied.'

20. Cp. Tennyson, "Till drowned in yonder living blue The lark becomes a sightless song."

22. silver sphere, the star of l. 18.

28. bare, without clouds. So Wordsworth in CXXXI. 13, "The moon doth with delight Look round her when the heavens are bare."

55. faint. Cp. VIII. 9-12, "The wandering airs they faint."

66. chorus hymeneal, marriage song, from Hymen (Greek) the god of marriage.

82. deem, think, believe.

86. Cp. *Hamlet*, iv. iv. 37:

"Sure he that made us with such large discourse,
Looking before and after, gave us not
That capability and godlike reason
To fust in us unused."

Gray observes the same fact as Shelley, but in a different spirit:

"'Tis man alone that joy describes
With forward and reverted eyes" (*G. T.* CLII.).

96. measures, music. Cp. CIX. 33, "Where was heard the mingled measure."

No. LXXXI. *Beneath these fruit-tree boughs that shed*

THIS differs from Wordsworth's other bird-poems in that it is simply descriptive and expressive of unreflecting delight.

15. revels of the May. See note on CXXII. 3.

18. paramours, lovers, formed from an adverbial French phrase, *par amour*, just as 'debonair' is: see note on LXXXV. 7.

21. a Presence. Cp. LXXX. 15; LXXXII. 15-16.

No. LXXXII. *O blithe new-comer! I have heard*

THE cry of the cuckoo bring back for a while to Wordsworth the time

"In meadow, grove and stream,
The earth and every common sight
To me did seem
Apparell'd in celestial light."

(See the opening of his great ode, cxxxi.) This lyric was written in 1804. In 1837, the same sound, heard at Laverna in Italy, in the neighbourhood of the monastery of St. Francis, awoke graver reflections: it seemed to him then the voice of a prophet—"of one crying amid the wilderness."

An earlier address to the cuckoo—"Hail, beauteous stranger of the grove!"—by Michael Bruce, is said to have been a favourite poem with Wordsworth, and may have suggested to him this loftier lyric. It will be found in Trench's *Household Book of English Poetry*.

12. *visionary hours*, the hours of youth—hours of 'the visionary gleam,' 'the glory and the dream' (cxxxi. 56-57).

No. LXXXIII. *My heart aches and a drowsy numbness pains*

"WRITTEN in the spring of 1819, and one of the six or eight among his poems so unique and perfect in style, that it is hard to see how any experience could have improved them" (F. T. P.).

The Ode was inspired by the song of a nightingale that had built its nest close to the house of a friend in Hampstead. The bird's song, we are told, "often threw Keats into a sort of trance of tranquil pleasure. One morning he took his chair from the breakfast-table, placed it on the grass-plot under a plum-tree, and sat there for two or three hours with some scraps of paper in his hands." Thus the Ode was written.

Metre.—Ten iambic lines to each stanza. The charm of the verse depends partly on the inevitable, yet unmonotonous, recurrence of the rhymes, partly on the effect of the shortened eighth line in producing a momentary pause that heightens the force of the full music of the last two lines.

4. *Lethe*, the river of forgetfulness, in the under-world, as imagined by the Greeks.

7. *Dryad*, a nymph inhabiting a tree and watching over it; from Gk. *δρῦς*, an oak.

12. *deep-delved*. The epithet, as Mr. W. T. Arnold points out, was probably suggested by Milton's lines *On the Death of a Fair Infant*—"Or that thy beauties lie in wormy bed, Hid from the world in a *low-delved* tomb."

13. *Flora*, Roman—originally Sabine—goddess of the Spring and of flowers.

14. *Provençal song*, the poetry of the troubadours, the court-poets of the twelfth century. The language which they used was the Romanic language of southern France, sometimes called the *langue d'oc*. Provence is the Roman *Provincia*. The

Provençal language ceased to be used for literary purposes in the fourteenth century.

sunburnt mirth, epithet transferred from the people to their mirth. The force of the epithet, like 'warm South,' is to give the idea of genial Nature favouring the merriment.

16. Hippocrene, Greek, 'the fountain of the steed': the fount of the Muses, which was struck out of Mount Helicon by the hoof of the winged horse, Pegasus. Keats writes as if the spring ran wine.

17. winking, twinkling, i.e. breaking and sparkling. The original use is the ordinary one, 'moving the eyelids quickly.'

26. spectre-thin, thin as a spectre. Keats coins another compound of 'thin' differently in cxi. 57, 'winter-thin,' thin from its winter sleep.

32. Bacchus, the ancient god of wine, was fabled to have driven a team of tigers or lynxes round the world. Cp. Virgil, *Aen.* vi. 805, *Liber, agens celso Nysae de vertice tigres.*

pards, leopards, substituted by poetic licence for the tigers or lynxes of the legend.

37. Fays, the proper form of the word, though 'fairies' is more common. 'Fairy' is derived from 'fay,' and properly means 'enchantment,' in which sense the O.F. form 'faerie' is sometimes used in modern English. Cp. the adj. 'faery' as employed by Keats in xxxvi. 11, and below l. 70.

42. soft incense, scented blossoms.

43. in the scented darkness, try to distinguish the several odours.

46. eglantine. See note on xxvi. 13.

51. darkling, adv., in the dark. "As the wakeful bird sings *darkling*" (Milton).

60. requiem, a hymn or mass sung for the repose of the soul of the dead: the first word of the Roman Catholic hymn, *Requiem aeternam dona eis, Domine*, "Give eternal rest to them, O Lord." So 'dirge' is derived from *dirige*, the first word of another hymn.

64. clown, peasant. Apparently this was the original sense of the word, though the meaning 'jester' is as old, or almost as old, in literature.

66. Ruth. See *The Book of Ruth*, ch. ii.

70. faery lands. The expression recalls the Greek *φίλορνος δαιμόνων ἀναστροφή*, 'haunt of demigods, dear to birds' (Aeschylus, *Eumenides*, 23), but the epithet 'forlorn' adds a modern romantic note.

No. LXXXIV. *Earth has not anything to show more fair*

To any one who has ever looked upon such a scene, this sonnet will bring it back with wonderful vividness, steeped in a glow of sunshine, like a painting of Turner. Yet it is noteworthy how vague the details are as compared with those of a picture: the form and arrangement of the 'ships, towers, domes, theatres and temples' are supplied by the reader's memory or imagination—not indicated by the poet.

Prof. Herford (*Age of Wordsworth*, p. 162) notes as one of the limitations of Wordsworth that his imagination was not greatly touched by cities. "If anything in them yielded poetry, it was their moments of self-oblivion (*Stray Pleasures*, *Power of Music*, *Star-gazers*), their pining rustics (*Farmer of Tilsbury Vale*, 1803, *Poor Susan*, 1797), their early morning splendour (*Westminster Bridge*, 1802), their crises of heroism and martyrdom (*Zaragoza*, 1809). But at Grasmere he gave both profounder and more varied expression to his specific vision."

With Wordsworth's vision of London, F. W. H. Myers finely compared Sterling's imagination of it on his dying-bed: "not as full of noise and dust and confusion, but as something silent, grand and everlasting."

No. LXXXV. *To one who has been long in city pent*

THIS expression of simple delight in the charm of open country, by the poet whom Byron unfairly upbraided with being 'a Cockney,' is a fitting pendant to the great poet of Nature's confession that beauty is not absent from the city.

1. A reminiscence of Milton, *Paradise Lost*, ix. 445:

"As one who, long in populous city pent,
Where houses thick and sewers annoy the air,
Forth issuing on a summer's morn to breathe
Among the pleasant farms and villages
Adjoined, from each thing met conceives delight."

7. *debonair*, elegant: Fr. *débonnaire*, i.e. *de bon aire*, of good extraction, and hence of good disposition. A Miltonic word. Cp. "So buxom, blithe and debonair," *L'Allegro*, 24.

8. *languishment*, languor. The word is used by Spenser and by Wyatt.

10. *Philomela* and *Procne* in the Greek legend were two sisters, who were changed, the one into a nightingale, the other into a swallow. Cp. Sir P. Sidney's poem, "The nightingale as soon as April bringeth," *G. T.* XLVII.

13. The image in the last two lines is in the manner of Shelley rather than of Keats. Cp. the exquisite lines on an angel's tear in *Adonais*, st. x.

No. LXXXVI. *I met a traveller from an antique land*

THE best of the few sonnets that Shelley wrote. The sonnet demands too much concentration and self-restraint to be adapted to his wayward and essentially lyrical genius, that 'singing still does soar.'

Ozymandias is a Greek form of an Egyptian name. Shelley probably invented the inscription. 'Vast and trunkless legs of stone' are common enough in Egypt. But, as an Egyptologist friend, Mr. J. G. Milne, writes to me, "No traveller in Shelley's day could have translated a hieroglyphic inscription, and the inscription as given is not Egyptian in conception."

8. The sculptor's hand that mock'd the sneer and frown, and the heart of *Ozymandias* that fed the sneer and frown. 'Hand' and 'heart' are governed by 'survive.' We can still read the king's scorn and the sculptor's scorn of him: but king and sculptor—where are they?

No. LXXXVII. *Degenerate Douglas! oh, the unworthy lord*

For Neidpath, see xxxiii. and note.

"The fact was told me by Walter Scott" (Wordsworth's note). The sonnet was written in 1803 on the same tour that produced xc., xci., xcvi., and cxviii.

No. LXXXVIII. *O leave this barren spot to me*

3-4. Cp. Wordsworth's description of the Borrowdale yew-trees:

"A pillar'd shade,
Upon whose grassless floor of red-brown hue
By sheddings from the pining umbrage tinged
Perennially—beneath whose sable roof
Of boughs, as if for festal purpose, decked
With unrejoicing berries—ghostly shapes
May meet at noontide."

10. **amber**, the resin of extinct pine-trees, which when heated gives forth a fragrant odour. So Campbell applies the term to 'honey.' The resemblance between the two substances accounts for Virgil's prophecy—*Et duræ quercus sudabunt roscida mella*.

22. The practice of carving the beloved name on the trunks of trees is frequently alluded to in ancient and modern poetry. Cp. Virgil, *Eclogues*, x. 54, *Crescent illæ, crescetis amores*; Shakespeare, *As you Like it*, iii. ii. 9:

"Run, run, Orlando, carve on every tree
The fair, the chaste and unexpressive she."

26. **ravish'd**, carried away in spite of itself, enraptured.

No. LXXXIX. *Yes, there is holy pleasure in thine eye*

"INTENDED more particularly for the perusal of those who may have happened to be enamoured of some beautiful Place of Retreat, in the Country of the Lakes" (Wordsworth).

1. Another reading: "Well may'st thou halt, and gaze with brightening eye!"

No. XC. *Sweet Highland Girl, a very shower*

THIS poem—like *The Reaper* (xci.) and *Glen Almain* (cxviii.)—was one of the fruits of Wordsworth's tour in the Highlands with his sister Dorothy, August, 1803. On the shore of Loch Lomond the travellers encountered two girls. "One of the girls," writes Miss Wordsworth in her Journal, "was exceedingly beautiful; and the figures of both of them, in grey plaids falling to their feet, their faces only being uncovered, excited our attention before we spoke to them; but they answered us so sweetly that we were quite delighted, at the same time that they stared at us with an innocent look of wonder. I think I never heard the English language sound more sweetly than from the mouth of the elder of these girls, while she stood at the gate answering our inquiries; her face was flushed with the rain; her pronunciation was clear and distinct, without difficulty, yet slow, as if like a foreign speech."

Though Wordsworth did not write love poems, as the term is commonly understood (see note on xiii.), no poet has given us more exquisitely tender and beautiful pictures of girlhood and womanhood. This poem and xci. should be read by the side of "She was a phantom of delight" (x.) and the four Lucy poems (xiii.-xvi.). Wordsworth returned to the subject of the Highland girl in a later poem, *The Three Cottage Girls*, in which he sets her by the side of a Swiss and an Italian maid. Still later, in 1843, he wrote that "the sort of prophecy with which the verses conclude, has, through God's goodness, been realized; and now, approaching the close of my seventy-third year, I have a most vivid remembrance of her and the beautiful objects with which she was surrounded."

15. light of common day. Cp. cxxxi. '76.

25. sense, good sense.

42. brook'd, A.S., endured, borne.

60. Mr. Myers recalls (*Life of Wordsworth*, p. 120) Virgil, *Eclogue* x. 35, *Atque utinam ex vobis unus vestrique fuissem Aut custos gregis aut maturae vititor uvae.*

No. XCI. *Behold her, single in the field*

15. Those who have had the good fortune to sail among the Hebrides (the islands off the N.W. coast of Scotland) in calm weather will understand the beauty and truth of the expression, 'the silence of the seas.'

19-20. Lines that have often been quoted—like lines 69-70 in the *Ode to a Nightingale*, LXXXIII.—as containing in an unusual degree that new romantic note that was first clearly heard in English poetry in the *Lyrical Ballads* of 1798. It is the note that modern readers have often found in Virgil—a suggestiveness reaching far beyond the obvious meaning of the words into depths that speech cannot plumb, mystery, poignant pathos, haunting melody.

No. XCII. *At the corner of Wood Street, when daylight appears*

IN spite of the real beauty and pathos of the conception, this poem falls considerably below the level of the two that have preceded it. The chief reason for the inferiority lies probably in the choice of a metre. Mr. Theodore Watts-Dunton, in his *Encyclopaedia Britannica* article on Poetry, remarks that Wordsworth and Keats always fall below their best when they choose an anapaestic metre. He acutely supplies the reason: the slower iambic metre in English is better adapted for statement, narrative, description, anapaestic or dactylic rhythm for poetry that symbolises or suggests.

1. Wood Street, Lothbury, Cheapside, all in the heart of London.

No. XCIII. *Ariel to Miranda:—Take*

THE last charge given to Ariel, the attendant 'airy spirit' of Prospero, in the 'mighty verses' of the *Tempest*, was to watch over the ship that conveyed Ferdinand and Miranda to Naples, where their marriage was to be solemnised. Shelley imagines that Ariel's care for Miranda did not end here. She has lived other lives since then, and now she is re-incarnated as Shelley's friend, Jane Williams (see note to c.). Ariel, who is a 'tree-spirit'—Prospero had rescued him from a 'cloven pine,' where the witch Sycorax had imprisoned him (*Tempest*, i. ii.)—comes to her as the spirit of music in a guitar, craving only

For his service and his sorrow
A smile to-day, a song to-morrow.

An interesting account of the writing of this lyric, illustrating Shelley's feverish heat of composition, is given by the poet's

friend, Trelawney; quoted in J. A. Symonds' *Life of Shelley*, p. 165.

Metre.—The same as the trochaic metre of Keats' three poems, II., LXV., CXI., but the proportion of lines beginning with an extra unaccented syllable is so much larger as to give a different effect. It is interesting to compare the very different music that different poets draw from the same verse. Shelley probably chose this metre here because it was used by Prospero in his Epilogue, but he was also influenced—as still more in c., *The Invitation*—by the rhythm of Milton's *L'Allegro*. The dainty and delicate handling of the metre is exquisitely adapted to the theme. This is the most Horatian of Shelley's poems, but there is also a glamour about it that the *curiosa felicitas* of Horace never attains.

8. This recalls the Platonic doctrine of the alternation of opposites. All opposites, according to Socrates in the *Phaedo*,—e.g. less, greater; sleeping, waking; life, death—are generated out of each other.

24. interlunar swoon, 'interval of the moon's invisibility' (F.T.P.). Cp. Milton, *Samson Agonistes*, 87:

"Silent as the moon,
When she deserts the night,
Hid in her vacant interlunar cave."

75. mysterious sound, the music of the spheres. See the account in Plato, *Republic*, bk. x. Plato got the notion from Pythagoras. Cp. Milton, *Hymn on the Nativity*, l. 125 (G. T. LXXXV.)—

"Ring out, ye crystal spheres!
Once bless our human ears
If ye have power to touch our senses so."

Cp also *Merchant of Venice*, v. i. 61—

There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubim."

90. "For our beloved *Jane* alone" (Shelley's ms.). The reading *one* for *our*, found in some editions of G. T., appears to be an emendation of Mr. Palgrave's, afterwards withdrawn.

No. XCIV. *I wander'd lonely as a cloud*

WRITTEN at Town-end, Grasmere, 1804. "The daffodils grew and still grow on the margin of Ullswater, and probably may be seen to this day as beautiful in the month of March, nodding their golden heads beside the dancing and foaming waves" (Wordsworth). These were doubtless the daffodils of which Dorothy Wordsworth wrote in her Journal, April 15, 1802: "When we were in the woods below Gowbarrow Park we saw a

few daffodils close to the water-side. As we went along there were more, and yet more; and at last, under the boughs of the trees, we saw there was a long belt of them along the shore. I never saw daffodils so beautiful. They grew among the mossy stones about them; some rested their heads on the stones as on a pillow; the rest tossed, and reeled, and danced, and seemed as if they verily danced with the wind, they looked so gay and glancing."

Mr. Aubrey de Vere (*Essays chiefly on Poetry*, p. 165) has remarked how little of detail the poem contains—only 'the margin of a bay and the long galaxy of daffodils': the addition of details would have injured the singleness of effect. "The poet saw the daffodils because he saw little else, and he saw them in such sort that both for him and his readers henceforth

They flash upon that inward eye
Which is the bliss of solitude."

It is remarkable, by the way, that this famous couplet—suggested to the poet by Mrs. Wordsworth, and certainly her chief contribution to his works—was condemned by Coleridge (*Biographia Literaria*, ch. xxii.). Sensitive as he was to the exquisite pleasure that can be given by form and colour, Coleridge felt that the expression 'the inward eye' should be reserved for higher uses, for purely mental or spiritual delight. This was the objection of a philosopher, and has been shared by few of Wordsworth's readers. Few poems have done so much to increase the enjoyment of natural beauty by suggesting to minds less quick to receive impressions than a poet's that they can indefinitely augment their delight by cultivating the habit of thus remembering—in a spirit different from that of Keats' lyric—'passéd joy.'

1. Byron touched this simile in *The Prisoner of Chillon*, but without adorning it:

Lone, as a solitary cloud,
A single cloud on a sunny day,
While all the rest of heaven is clear,
A frown upon the atmosphere,
That hath no business to appear
When skies are blue, and earth is gay.

No. XCV. *With little here to do or see*

RUSKIN, *Modern Painters*, Vol. II. (Pt. III., sec. ii., ch. iv.), quotes from this poem "two delicious stanzas of Fancy regardant (believing in her creations) followed by one of heavenly imagination." The stanzas are the third, fifth, and sixth. He proceeds: "Observe how spiritual, yet how wandering and playful, the

fancy is in the first two stanzas, and how far she flies from the matter in hand ; never stopping to brood on the character of any one of the images she summons, and yet for a moment truly seeing and believing in them all ; while in the last stanza the imagination returns with its deep feeling to the heart of the flower, and *cleaves fast* to that."

5. **Common-place**, (1) a memorandum of something that is likely to be often referred to ; (2) a customary remark, trite saying ; (3) used, as here, for anything occurring frequently or habitually.

9. **dappled**, variegated with spots of another colour, by the daisies. Cp. Shakespeare, 'The gentle day Dapples the drowsy east with spots of grey.'

11. **types**, emblems, symbols.

17. **port**, bearing : from Lat. *porto*, 'to carry,' through French. Cp. Goldsmith, *Traveller*, "Pride in their port, defiance in their eye, I see the lords of humankind pass by."

22. **starveling**. Cp. Shakespeare, *Henry IV.*, Part I., ii. 1. 76, "If I hang, old Sir John hangs with me, and thou knowest he is no starveling." The diminutive suffix is contemptuous.

25. **Cyclops**. The Cyclopes are a race of one-eyed giants in Greek mythology. The most famous of them is Polyphemus, whom Odysseus (Ulysses) encountered.

30. **boss**, the knob in the centre of a shield.

34. **star**. Shelley has the same image in c. 40, *SVIII.* 10, 11.

39. **who**. The antecedent is implied in *his* = *of him*.

42. **reveries**, dreamings, random fancies or meditations : from French *rêver*, to dream.

No. XCVI. *Season of mists and mellow fruitfulness*

A POEM full of wonderful pictures and of a rich, solemn music. It leaves us with a sense of the joy of autumn—labour ended, perfection attained—and the sadness of autumn—the passing away of beauty and of life ; the tears that come unbidden to the eye in gazing at 'the happy autumn fields.'

Metre.—Eleven iambic lines of five feet in the stanza ; the scheme of rhymes varies a little in the three stanzas.

7. **plump**, to swell out (active). Keats found the verb in Chapman. "By whose side Pallas stood his crookt age streitning, His flesh more plumping and his looks enlightning," *Odyssey*, bk. xxiv.

12. The influence of this stanza may perhaps be traced in some of the descriptions in M. Arnold's *Scholar-Gipsy*.

15. *winnowing*. See note on XXIV. 33, 'winnow'd by the gentle air.' Here 'winnowing wind' = the wind that separates the corn from the chaff.

17. *drowsed*, made drowsy. This transitive use of the verb is found in Philemon Holland's *Livy*, 1600 A.D., "When as wine had drowned and *drowsed* the understanding."

fume, sleepy smell: Lat. *fumus*, smoke.

18. *swath*, a row of mown grass; here, the row to be mown next.

25. *barr'd clouds*, bars of clouds, or clouds with stripes or streaks like bars.

bloom, touch with a soft, warm glow. Keats seems to have coined the verb from the subst. N. E. D. quotes from Prof. Tyndall (1860) the sentence, "Heaps of snow... as the day advanced, *bloomed* with a rosy light."

28. *sallows*, willows: from Lat. *salix*, through French.

30. *hilly bourn*, hill bounding the view. 'Bourn' is Fr. *borne*, a limit. Cp. "That undiscovered country, from whose bourn No traveller returns," *Hamlet*, III. i.

32. *croft*, A.S., a small piece of enclosed land adjoining a dwelling-house.

No. XCVII. *When first the fiery-mantled Sun*

CAMPBELL, in the year 1800, saw something of actual warfare, though not as a combatant. The experience gives reality to his poems on war. The martial note is genuine, and his sense of the horror of bloodshed true and deep.

It is possible that Campbell was influenced, consciously or unconsciously, in this *Ode to Winter* by Coleridge's fine *Ode to the Departing Year*, written and published at the end of 1796.

Metre.—This is not irregular, as in so-called 'Pindaric' odes. The stanzas strictly correspond to each other, and the scheme of rhymes and feet presents no difficulty. The opening of *L'Allegro* may have suggested the rhythm and the impersonations of the first stanza.

11. *Calpe*, the ancient name for Gibraltar.

21. *Lofoden*. The Lofoden Islands, off the N.W. coast of Norway, are famous for their maelstroms or whirlpools. As in his choice of the word 'Elsinore' (XLIV. 63), Campbell shows his appreciation of a noble-sounding name.

23. *Runic Odín*. Odin, the chief god of the Scandinavian mythology, is called *Runic* because celebrated in the Edda or book of Runic poetry. 'Rûn' is Teutonic for mystery, and the word was applied to the first alphabet known to the northern tribes.

27. *deflowering*. Cp. LXXX. 53, 'By warm winds deflowered.'
 29. *light's Lord*, the sun.
 54. *tented*. See note on II. 13.

No. XCVIII. *From Stirling Castle we had seen*

IN September, 1803, on their way back from that tour in the Highlands that led to the composition of *To the Highland Girl of Inversneyde* (xc.), *The Reaper* (xci.), and *Glen Almain* (cxviii.), Wordsworth and his sister Dorothy walked down the vale of Tweed from Neidpath (LXXXVII.) to Clovenford. Here, if at all, they should have turned aside to Yarrow. "A short walk to the ridge of the hill behind Yare, and the whole of Yarrow vale would have lain at their feet. They debated about it, and determined to reserve the pleasure for a future day" (Principal Shairp, Lecture on 'The Three Yarrows' in *Aspects of Poetry*).

Eleven years later (1814), Wordsworth visited Yarrow, and wrote the poem that comes next in this collection. Seventeen years after this (1831) he crossed the border again to see Sir Walter Scott once more before the latter set out from Tweedside 'in hope of recruiting his shattered health in Italy.' On that occasion Wordsworth wrote *Yarrow Revisited*, an interesting poem, but inferior to the two lyrics inserted here.

Metre.—See note on XVIII.

6. *marrow*, old and provincial English and Scottish, possibly a corruption of French *mari*, from Lat. *maritus*, a husband; 'husband,' 'companion.' Frequent in the Yarrow ballads from its usefulness as a rhyme. Wordsworth here applies it to his companion—his sister Dorothy.

8. *Braes*, slopes, a Scottish word. So Burns in "Ye banks and braes o' bonnie Doon" (*G. T.*, CLVII). Also frequent in the Yarrow ballads.

9. *frae*, Scottish, 'from.'

17. *Gala Water*, a tributary of the Tweed. *Leader haughs*, the flat alluvial land by the side of the river Leader. *Dryburgh*, in the Abbey of which Sir W. Scott was afterwards buried.

20. *lintwhites*, a provincial form of 'linnet,' used also by Tennyson in "Her song the lintwhite swelleth."

21. *Tiviot-dale*, the valley of the Tiviot or Teviot in Roxburghshire; a tributary of the Tweed.

33. *holms* (A.S. and Danish), a low flat tract of rich land by the side of a river. Tennyson has "The soft wind blowing over meadowy holms."

37. *strath*. "In Scotland a valley of considerable size, often having a river running through it, and giving it its distinctive appellation; as *Strathspey*, *Strathearn*, etc.; *Strathmore*, or the great valley" (Imperial Dict.).

43. *Saint Mary's Lake*, three miles long and one-half mile in extreme breadth, on the borders of the two counties of Selkirk and Peebles. Yarrow Water flows out of it. It is mentioned in the old ballad of *The Douglas Tragedy*:

"Till bye and rade the Black Douglas
And O but he was rough!
For he pu'd up the bonnie briar
And flang't in St. Mary's Lough."

Cp. *Lay of the Last Minstrel*, Canto II. st. xxxiii; Canto IV. st. viii.

No. XCIX. *And is this—Yarrow?—This the stream*

"YARROW," says Principal Shairp in his *Aspects of Poetry* (Lecture on 'The Three Yarrowes') is "the inner sanctuary of the whole Scottish border." "Ballad after ballad comes down loaded with a dirge-like wail for some sad event, made still sadder for that it befell in Yarrow." Wordsworth has not taken pains to be exact in details. As Principal Shairp points out, he has confused the lady 'flower of Yarrow' with the 'slaughtered youth' for whom so many ballads had sung lament. Mary Scott of Dryhope, the real 'Flower of Yarrow,' never 'lay bleeding' in Yarrow Vale; she became the wife of Wat of Harden, and the mother of a wide-branching race. But *The Dowie Dens o' Yarrow*, the oldest ballad of the district, tells of a knight slain treacherously by his wife's brother, and one version of it ends:

"O haud your tongue, my father dear!
Ye mind me but of sorrow;
A fairer rose did never bloom
Than now lies cropp'd on Yarrow."

Three of the Yarrow ballads may be read in *The Golden Treasury*, Book III., *Lament for Flodden* (CLXII.), Logan's version of *The Braes of Yarrow* (CLXIII.), and *Willy Drowned in Yarrow* (CLXIV.). The ballad that was specially in Wordsworth's mind was another version of *The Braes*, by Hamilton, beginning "Busk ye, busk ye, my bonny, bonny bride." Another powerful Yarrow ballad is *The Douglas Tragedy*, to be found in Scott's *Minstrelsy of the Scottish Border*. The spirit of all the Yarrow legends finds perfect expression in Wordsworth's fifth stanza. As for the description of the actual place given in lines 45-48, Principal Shairp's emphatic testimony may be quoted: "You look on Yarrow, you repeat those four lines over to yourself, and you feel that the

finer, more subtle essence of nature has never been more perfectly uttered in human words." These two poems are a proof that if Wordsworth did not often use "the subtle aroma of place-names" (see note on LVI.) he yet understood it.

13-16. These lines, as also 43, 44 in the preceding poem, give very beautiful expression to the charm of reflection in still waters. It is interesting to compare Shelley, c. 33 and ci. 53-80.

17-20. A characteristic touch of accurate observation of nature.

31. *Water-wraith*. See note on XVIII. 26.

48. *melancholy*. The word 'dowie' in *The Dowie Dens of Yarrow* means 'melancholy.'

55. *Newark Castle*, formerly a royal hunting seat in Ettrick Forest; celebrated in Scott's *Lay of the Last Minstrel*, where many of the names mentioned in the two Yarrow poems will be found. Cp. in the Introduction to the *Lay*:

"He passed where Newark's stately tower
Looks out from Yarrow's birchen bower;"

and the couplet with which the *Lay* ends:

"And Yarrow, as he rolled along,
Bore burden to the minstrel's song."

64. The thoughts are the offspring of chaste affection.

83. Cp. Bishop King's lovely little poem, "Like to the falling of a star," which ends, "The dew dries up, the star is shot, The flight is past;—and Man forgot." Cp. also Psalm xc.

No. C. *Best and brightest, come away*

In the volume of Shelley's *Posthumous Poems*, published in 1824 by Mrs. Shelley, parts of this poem and the next appeared as one composition under the title of *The Pine Forest of the Cascine near Pisa*. The division into two poems with separate titles, though not found in print till the second edition of 1839, was Shelley's own; but the title given by Mrs. Shelley has interest as fixing the locality of the verses. The poems were addressed, like XL. and XCIII. to Mrs. Williams, who, with her husband, was much in Shelley's company during the last year of his life.

The scene is more real and definite, more truly that of the earth we know, than in most of Shelley's descriptions, though there is still a luminousness, an 'Elysian glow,' characteristic of the poet. We may compare the real forest described here with the vast ideal forests of *Alastor* and *Prometheus Unbound*.

After line 28, Mr. Palgrave has omitted a passage, the tone of which is too sharply contrasted with the rest of the poem. Such a liberty of excision is the more permissible in the case of Shelley, as he wrote quickly, and did not live to prune his own work.

Metre.—See note on XCIII.

3. There is an echo of the rhythm and even the rhymes of *L'Allegro* :

Then to come in spite of sorrow,
And at my window bid good-morrow (l. 45, 46).

Just below 'The brightest hour of unborn Spring' may be an echo of 'The frolic wind that breathes the Spring' in *L'Allegro* (l. 18), and the mythology a reminiscence of the mythology which opens both *L'Allegro* and *Il Penseroso*. The influence of these two poems of Milton on later poetry is very remarkable. We have traced it already in Shelley (XCIII.) and Campbell (XCVII.), and it will be apparent again in Keats (CXI.).

9. *halcyon*. The days when the halcyons or kingfishers—Greek, ἀλκυών—were breeding were supposed to be supernaturally calm. They were in mid-winter. Cp. Milton, *On Morning of Nativity*, line 68, "While birds of calm sit brooding on the charmed wave" (*G. T.*, LXXXV.). For the ancient legend of the halcyons see Ovid, *Metamorphoses*, Book XI., or Lucian's charming little dialogue 'Ἀλκυών ἡ περὶ Μεταμορφώσεως.

33. Another picture of reflection in still water. There is a fuller one in the next poem, lines 53-80. Cp. Wordsworth in XCVIII. 44, and XCIX. 15.

40. "The daisy-star that never sets" is so called because it can be found at all seasons of the year. The same thought recurs in CVIII. 10-11, "Daisies, those pearl'd Acturi of the earth, The constellated flower that never sets." The daisy (A.S. *dæges-ēage*, day's eye) got its name because it opens and closes its flower with the daylight. Cp. Chaucer, "The daisie or els the eye of the daie."

41. *wind-flowers*, the *anemone nemorosa* : cp. CVIII. 9.

45. Cp. xxv., first stanza.

47. *multitudinous*. Shelley was doubtless thinking of Macbeth's words: "This my hand will rather The multitudinous seas incarnadine, Making the green one red," *Macbeth*, II. ii. 61.

50-51. An expression of Shelley's pantheistic creed. See note on CXIV. 136.

No. CI. *Now the last day of many days*

2. *thou*, the lady to whom the poem is addressed. The fuller title in Shelley's works is *To Jane—The Recollection*. See note to preceding poem.

32. *The ocean-woods*. The idea of these fascinated Shelley. See *Ode to the West Wind* (CXV.), third stanza.

36. *with.* So in Mr. W. M. Rossetti's edition; in other editions of Shelley the reading is *by*.

43. *soft flower.* What this was we learn from the four lines to be found in the first version of the poem and omitted from the second :

“ Were not the crocuses that grew
Under the ilex tree
As beautiful in scent and hue
As ever fed the bee ? ”

53-80. Another exquisite picture of reflections in still water, more elaborate than the two by Wordsworth in *xcviii.* 43-44, *xcix.* 13-16, or Shelley's own in *c.* 33.

74. *Elysian.* See note on *ii.* 11.

No. CII. *It is a beauteous evening, calm and free*

WORDSWORTH'S 'sweet calm' and his 'healing power,' which Matthew Arnold commemorated in *Obermann* and in *Memorial Verses*, are exemplified in this sonnet. This picture of a tranquil sunset—the work of one at peace with God and man and Nature—may be contrasted with the stormy sunrises and sunsets in which Shelley delights. We may further compare Wordsworth's companion picture of a peaceful sunrise in the sonnet *Upon Westminster Bridge* (*lxxxiv.*). That was written on his way to France in September, 1802; this on the beach near Calais in the same autumn. See also Milton's famous description of evening, *Paradise Lost*, *iv.* 598.

12. *Abraham's bosom, St. Luke, xvi. 22.* It was a common expression among the Jews to signify the blessedness of heaven. "The imagery is that of a banquet at which the occupant of the seat next the host would be said to be on his bosom."

14. The thought seems partly to be that of the *Ode to Duty*, second stanza (*xlvi.*)—the "Glad hearts! without reproach or blot, Who do thy work and know it not"—but still more that of the *Ode on Intimations of Immortality*—"Heaven lies about us in our infancy" (*cxv.* 66).

No. CIII. *Star that bringest home the bee*

COMPARE Collins, *Ode to Evening* (*G. T., clxxxvi.*), and Campbell's own "Gem of the crimson-coloured Even," one of the other group of evening songs (*xxii.-xxv.*) contained in this book. Compare also this beautiful fragment of Sappho: *Ἑσπερε, πάντα φέρων, δσα φαίνολις ἐσκέδασ' αὖως, φέρεις οἶν, φέρεις αἶγα, φέρεις ἀπν ματέρι παῖδα.* "Evening, thou that bringest all that bright morning scattered; thou bringest the sheep, the goat, the child back to her mother."

7. **luxuriant.** The epithet suggests the 'fatness' of dew. Cp. 'the rich and balmy eve,' iv. 72.

15. **remembrancer.** Cp. Cowper, *On my Mother's Picture*, l. 11, "Faithful remembrancer of one so dear."

No. CIV. *The sun upon the lake is low*

RUSKIN (*Modern Painters*, Vol. III., Pt. iv., ch. xvi.) notes as characteristic of Scott's landscapes the fact that he never allows his feelings to colour his descriptions. He never indulges in the 'pathetic fallacy' by which other poets represent Nature as sympathising in the joy or sorrow of themselves or their characters. Here the peace and joy of evening are contrasted with the lover's disappointment. The same thing may be observed in *A Serenade* (xxiii.).

14. **level**, from the setting sun. In *Hohenlinden* (LII. 21) Campbell applies the same epithet to the *morning sun*.

16. **plaid.** See note on xli. 13.

No. CV. *Art thou pale for weariness*

THE fascination of the moon is strong in Shelley's poetry. Compare another exquisite fragment, beginning "And like a dying lady"; the lyric dialogue between Moon and Earth in *Prometheus Unbound*, Act IV., and the lines about the Moon in *The Cloud*. Compare also Sir Philip Sidney's lovely sonnet, "With how sad steps, O Moon, thou climb'st the skies!" (*G. T.*, LVIII.), the first two lines of which Wordsworth used, with due acknowledgment, as the opening of a sonnet of his own; and Milton's *Il Penseroso*, ll. 67-72.

4. **a different birth.** Science has confirmed Shelley's description, representing the moon as a fragment detached from the earth.

No. CVI. *A flock of sheep that leisurely pass by*

WITH this beautiful invocation of sleep compare Sir P. Sidney's sonnet, "Come, Sleep: O Sleep! the certain knot of peace" (*G. T.*, XL.), the famous speech of the King in Shakespeare's *Henry IV.*, Act III., Sc. i.; and the lines in Coleridge's *Ancient Mariner* (Part V.):

"Oh sleep! it is a gentle thing,
Beloved from pole to pole!
To Mary Queen the praise be given!
She sent the gentle sleep from heaven
That slid into my soul."

But "the sound of rain and bees murmuring" and "the fall of rivers" were probably suggested to Wordsworth by the description of the house of Morpheus in Spenser's *Faerie Queene*, I. i. 41—

"And, more to lulle him in his slumber soft,
A trickling streame from high rock tumbling doune,
And ever-drizling rain upon the loft,
Mixt with a murmuring winde, much like the sounne
Of swarming bees, did cast him in a swoone";

and by *Il Penseroso*, ll. 141-146 (*G. T. CXLV.*):

"Hide me from day's garish eye,
While the bee with honey'd thigh
That at her flowery work doth sing,
And the waters murmuring,
With such consort as they keep
Entice the dewy-feather'd sleep."

See also Chaucer's description of the cave of Morpheus in the *Book of the Duchess*:

"There were a few wells
Came running fro the cliffs adoune,
That made a deadly sleeping sounne";

and Beaumont and Fletcher's *Valentinian*, v. ii.:

"Care-charming Sleep, thou easer of all woes,
Brother to Death, sweetly thyself dispose
On this afflicted prince. Fall like a cloud
In gentle showers: give nothing that is loud
Or painful to his slumbers: easy, sweet,
And as a *purling stream*, thou son of Night,
Pass by his troubled senses; sing his pain
Like hollow murmuring wind, or silver rain."

Metre.—The distribution of pauses in this sonnet is worth studying. The effects are very subtle.

4. Any one who has observed the effect of 'white sheets of water' in lighting up such sombre landscapes as those of the fen country of East Anglia on a winter afternoon will appreciate the beauty of this line. Wordsworth had always loved such sights. In the first book of *The Prelude* he tells how he sometimes stood in boyhood on "The sands of Westmoreland, the creeks and bays Of Cumbria's rocky limits," by the light of the rising moon:

"Even while mine eye hath moved o'er many a league
Of shining water, gathering as it seemed
Through every hair-breadth in that field of light
New pleasure like a bee among the flowers."

In the previous line 'the fall of rivers' recalls another passage

from the same book of *The Prelude*, Wordsworth's tribute to the Derwent :

“ One, the fairest of all rivers, loved
To blend his murmurs with my nurse's song,
And, from his alder shades and rocky falls,
And from his fords and shallows sent a voice
That flowed along my dreams.”

No. CVII. *Our bugles sang truce, for the night-cloud had
lower'd*

SEE introductory note to XCVII.

Metre.—Anapaestic. The occasional substitution of an iambus in the first foot checks the rapid flow of the verse, and deepens the pathos thereby.

14. *morning march*. A combination of metaphors. Life is compared to a journey begun with morning and ended with night.

bosom, heart. For the thought, cp. Shakespeare, *Winter's Tale*, Act iv., Sc. iii., “A merry heart goes all the day, Your sad tires in a mile-a.”

17. *pledged*. ‘To pledge’ is ‘to offer in proof of good faith.’

No. CVIII. *I dream'd that as I wander'd by the way*

WRITTEN in 1820. In the second stanza, as printed in the text and in all early editions of Shelley, a line is wanting, between the first five and the last two. Apparently its omission is simply due to a mistake in copying. Dr. Garnett has recovered the line from the MS. :

“ Like a child, half in tenderness and mirth—.”

Metre.—On line 20 Mr. Palgrave notes : “Our language has perhaps no line modulated with more subtle sweetness.” This will seem a hard saying to an untrained ear. But just as the trained ear in music takes in more than one part at once, and recognises in their blending a higher music than can be given by a simple air, so it is with the appreciation of lines in which the sense-rhythm and the verse-rhythm are distinct and yet subtly harmonized. Here the verse-rhythm is

“ And wil'd | rosés | and í | vy sér | pentíne,”

but the sense-rhythm is

“ And wíld | róses | and í | vy sér | pentíne.”

So in XLIV. (see note); in CXV. 31; and in many lines of *Paradise Lost*.

9. **pled**, variegated in colour, like the magpie.

wind-flowers, the *anemone nemorosa* : Gk. *ἀνεμος*, 'wind.'

10. **Arcturi**. "Seemingly used for *northern stars*" (F.T.P.).

11. **constellated flower**, so called not simply as in itself star-like, but also as growing in clusters.

that never sets. See note on c. 40, "The daisy-star that never sets."

13. **that tall flower**. 'Its mother' is obviously the earth, and the 'heaven-collected tears' are of dew. We may compare "Each flower has wept, and bow'd toward the East" in Herrick's poem, *Corinna's Maying* (G. T., CXVIII. 7). But it is perhaps impossible to identify the flower that was in Shelley's mind. He may have been thinking of Milton's daffodils that "fill their cups with tears" (*Lycidas*, l. 150), but it would seem that he meant a taller flower, like the foxglove or the lily : Keats mentions lilies in *his* dream of spring (CXI. 49). Cp. also in Shelley's *Sensitive Plant* :

"Then the pied wind-flower and the tulip tall,
And narcissi, the fairest among them all,
Who gaze on their eyes in the stream's recess,
Till they die of their own dear loveliness. . . .
And the wand-like lily which lifted up,
As a Maenad, its moonlight-coloured cup,
Till the fiery star, which is its eye,
Gazed through clear dew on the tender sky."

16. **eglantine**. Shelley does not mean, as he ought, the wild rose, for he mentions that in l. 20. Probably, like Milton, he means honeysuckle. See note on xxvi. 13.

lush, full of juice. Cp. Shakespeare, *Tempest*, II. i. 52, "How lush and lusty the grass looks." Etymologically it seems to be the same word as 'lusty' and 'luscious.'

17. **cow-bind**. This name appears to occur nowhere else in English literature, nor is it to be found in Miller's *Dictionary of English Names of Cultivated, Native, and Foreign Plants*. N.E.D., quoting this passage, identifies 'cow-bind' with *Bryonia dioica*, white bryony, sometimes called 'white wild vine' and 'wild hop.' So also Britton and Holland, *Plant Names*, vol. III., p. 523.

18. **white cups**. Some flower to be found in hedges in spring is intended—perhaps such 'white cups' as those of the blackberry in blossom.

20. **serpentine**, winding, as the motion of a serpent.

25. **flag-flowers**. The wild scented iris with purple flower, common in Devon and Dorset.

prank'd, decked. 'To prank' meant 'to set out ostentatiously': cp. Spenser, *Faerie Queene*, I. iv. "Some prancke their ruffes: and others trimly dight Their gay attyre."

26. starry river-buds. We must remember the dream-like character of the poem, and beware of too definite interpretation. But such flowers as the marsh-marigold seem to be intended. Cp. Tennyson, *May Queen*:

"The honeysuckle round the porch has woven its wavy bowers,
And by the meadow-trenches blow the faint sweet cuckoo-flowers,
And the wild marsh-marigold shines like fire in swamps and hollows gray,
And I'm to be Queen of the May, mother, I'm to be Queen of the May."

29. moonlight. Is not the use of 'moonlight' and 'light' in the same line such a blemish as Shelley would have corrected, or learnt to avoid, if he had lived longer?

34. the same hues (and) the like array. Both substantives are governed by 'kept,' and the subject to that verb is 'these children of the Hours.' The inversion is somewhat harsh.

36. the Hours, the Seasons.

No. CIX. *In Xanadu did Kubla Khan*

THE story of the composition of *Kubla Khan* must be told in Coleridge's own words:

"In the summer of the year 1797, the Author, then in ill-health, had retired to a lonely farm-house between Porlock and Linton, on the Exmoor confines between Somerset and Devonshire. In consequence of a slight indisposition, an anodyne had been prescribed, from the effects of which he fell asleep in his chair at the moment he was reading the following sentence, or words of the same substance, in *Purchas's Pilgrimage*: 'Here the Khan Kubla commanded a palace to be built, and a stately garden thereunto. And thus ten miles of fertile ground were inclosed with a wall.' The Author continued for about three hours in a profound sleep, at least of the external senses, during which time he has the most vivid confidence, that he could not have composed less than from two to three hundred lines; if that indeed can be called composition in which all the images rose up before him as *things*, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort. On awaking he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved. At this moment he was unfortun-

ately called out by a person on business from Porlock, and detained by him above an hour, and on his return to his room, found, to his no small mortification, that though he still retained some vague and dim recollection of the general purport of the vision, yet, with the exception of some eight or ten scattered lines and images, all the rest had passed away like the images on the surface of a stream into which a stone has been cast, but alas! without the after restoration of the latter! . . . Yet from the still surviving recollections in his mind, the Author has frequently purposed to finish for himself what had been originally, as it were, given to him. Ἀύριον ἄδιον ᾄσω [To-morrow I shall sing more sweetly], but the to-morrow is yet to come.

Metre.—Irregular. After speaking of irregular ‘Pindaric’ Odes in English poetry, Mr. Theodore Watts-Dunton (*Encyclopaedia Britannica*, Article on Poetry) proceeds to say: “Strange that it is not in an ode at all, but in this unique lyric, *Kubla Khan*, descriptive of imaginative landscape, that an English poet has at last conquered the crowning difficulty of writing in irregular metres. Having broken away from all restraints of couplet and stanza,—having caused his rhymes and pauses to fall just where and just when the emotion demands that they should fall, scorning the exigencies of makeshift no less than the exigencies of stanza,—he has found, what every writer of irregular English odes has sought in vain, a music as entrancing, as natural, and at the same time as inscrutable, as the music of the winds or of the sea.”

1. **Xanadu.** “In Xamdu did Cublai Can build a stately Palace, encompassing sixteene miles of plaine ground with a wall, wherein are fertile meddowes, pleasant springs, delightful streams, and all sorts of beasts of chase and game, and in the midst thereof a sumptuous house of pleasure.”—*Purchas his Pilgrimage*, London, 1626, Bk. IV., ch. xiii. A full account of Kublai’s summer-residence at Chandu, Xandu, or Shandu, may be read in Marco Polo, Bk. I., ch. lxi. The ruins still exist: see Col. Yule’s *Marco Polo*, Vol. I., p. 294.

Kubla Khan, A.D. 1216-1294, one of the most famous of Asiatic sovereigns, the founder of the Mongol Dynasty in China. It was he who built as his capital the city known as Peking.

2. **decree, order to be built.**

4. **caverns.** The disappearance of rivers and their reappearance after an underground journey of some miles, are a common phenomenon in limestone country. The Orbe runs underground for several miles from the Lac de Joux in the Swiss Jura. Similarly, the Yorkshire Aire, which apparently rises in Malham Cove, has its real source in Malham Lake.

Prof. Tyrrell quotes this line in his note on Euripides, *Bacchae*, 1360, τὸν καταβᾶτην Ἀχέροντα, “the down-rushing Acheron.”

8. **sinuous**, winding. Cp. "Maeander is a river in Lycia, a province of Natolia, or Asia Minor, famous for the *sinuosity* and often returning thereof," Drayton; "Streaking the ground with *sinuous* trace," Milton, *Paradise Lost*, Bk. VII.

11. **greenery**, verdure. The word seems not to occur before Coleridge. It has been used by Mrs. Browning and others since.

13. **cover**, wood; properly a hunting term for a place which affords shelter to wild animals.

16. **demon-lover**. Such subjects always had a peculiar fascination for Coleridge, as may be seen from his *Christabel*, his projected *Ballad of the Dark Ladie*, and *Love* (iv. 49-52). It was probably from Coleridge that Keats drew the inspiration of *La Belle Dame Sans Merci* (xxx.). There is a striking ballad, *The Demon Lover*, in the *Minstrelsy of the Scottish Border*, Vol. II. This was not published till 1802, i.e. after *Kubla Khan* was written, though before its publication. Still, Coleridge may have been acquainted with the ballad or another like it.

19. **momently**, for a moment at a time.

25. **five miles**. Mr. Churton Collins, quoting this line, says: "Coleridge was, so far as I know, the first English poet who discovered the strange effect produced by a flash of prosaic definiteness of detail in the midst of vague and dreamy pomp." Instances are common in later poets, notably Tennyson and Rossetti.

30. "Mighty solitudes are generally fear-haunted and fear-peopled. . . . The sea is often peopled, amidst its ravings, with what seem innumerable human voices—such voices, or as ominous, as what were heard by *Kubla Khan* . . . ; oftentimes laughter mixes from a distance (seeming to come also from distant times as well as distant places) with the uproar of waters."—De Quincey *Autobiography*, I. 302 (1896 edition).

33. **measure**, music. So Shelley in LXXX. 96, "Better than all measures of delightful sound." Cp. the use of 'numbers' for poetry (II. 20).

36. **pleasure-dome**. This may have been suggested by Cowper's description of the Empress Catherine of Russia's palace of ice, *The Task*, Bk. V.

37. **dulcimer**, a stringed instrument, mentioned in the Authorised Version (1611) of *Daniel*, iii. 10, with the 'cornet, flute, harp, sackbut, psaltery.' The strings were struck with two hammers held in the hands. The word is said to be derived from the Lat. *dulce melos*, 'sweet song.'

41. **Abora**, Abba Yared, a mountain in Abyssinia, 14,918 ft. high.

45. **Music.** As Amphion was fabled to have built the walls of Thebes to music. Cp. Tennyson, *Gareth and Lynette* :

“ For truly, as thou sayest, a Fairy King
And Fairy Queens have built the city, son ;
They came from out a sacred mountain-cleft
Toward the sunrise, each with harp in hand,
And built it to the music of their harps.”

51. **weave a circle**, the magic circle, within which he would be held spell-bound. *Thrice*, the favourite number in magical rites: cp. Virgil, *Ecologue* viii. 73-75 :

*Terna tibi haec primum triplici diversa colore
Licia circumdo, terque haec altaria circum
Effigiem duco ; numero deus impare gaudet.*

No. CX. *Most sweet it is with unuplifted eyes*

WORDSWORTH has here achieved one of the most difficult triumphs ; he has expressed philosophy in terms of poetry. When it is said that Browning, for instance, was more of a philosopher than a poet, the criticism, whether just or unjust, implies that the fusion of philosophy and poetry is not complete in his writings—that he has not given to his thought that emotional exaltation which is necessary to poetry. The same charge may be brought against many passages in *The Prelude* and *The Excursion*. But in this sonnet Wordsworth has expressed his philosophy of poetry as it could not have been expressed in prose: the words and the rhythm have a symbolic power that belongs to poetry alone.

9. The necessity of the union of love with intellectual power to produce poetry, and indeed to produce any work of moral value, is a common thought in Wordsworth. See the quotations in Aubrey de Vere, *Essays chiefly on Poetry*, Vol. I., p. 157. We may recall, too, “ Keep thy heart with all diligence, for out of it are the issues of life,” *Proverbs*, iv. 23.

No. CXI. *Ever let the Fancy roam*

Metre.—See metrical notes to II. and XCIII. Nowhere in Keats is the influence of *L'Allegro* and *Il Penseroso*, which we have also traced in Campbell (xcvii.) and Shelley (c.), so evident as here. In those poems Milton gives us the very ‘ native wood-notes wild ’ which he attributes to Shakespeare. Keats has caught them, and with them the rich profusion of imagery that was at Milton’s command.

13. red-lipp'd as an epithet properly belongs to the personified Autumn, not to her fruitage, though it is the redness of the fruit that gives her the epithet; so 'blushing' in the next line.

15. cloys. Here used correctly: see note on II. 28.

16. ingle, fire, fire-place. A Scottish and Northumbrian word, which may be connected with Lat. *ignis*.

21. shoon, the old plural of shoe.

42. antheming. An example of the use of 'anthem' as a verb is quoted in N.E.D. from Feltham's *Resolves*, 1628.

51. shaded, growing in the shade.

56. meagre, in its etymological sense of 'lean, thin': Lat. *macer*.

57. winter-thin, thin from its winter sleep. See note on 'spectre-thin,' LXXXIII. 27. Cp. the description of the snake in Virgil, *Aeneid*, ii. 471-475.

65. down-pattering. Cp. Tennyson, *In Memoriam*, xi., 'The chestnut pattering to the ground.'

73. doth. Relative omitted as in VI. 4.

81. dulcet-eyed. *Dulcet*, sweet, is a Miltonic word: "dulcet symphonies and voices sweet," *Paradise Lost*, i. 712.

Ceres' daughter, Proserpine, carried off to the lower world by Pluto, the 'God of Torment.'

85. Hebe, daughter of Zeus and Hera, goddess of eternal youth—the handmaiden of the gods, for whom she pours out nectar.

zone, girdle.

87. kirtle, a sort of gown or petticoat. The word is used by Chaucer. Skeat thinks it a diminutive of 'skirt.'

89. mesh, properly used of a net, here applied to an entangling cord.

90. leash, properly the 'lash' or 'line' by which a hawk or hound is held.

91-2. Cp. in *L'Allegro*:

"Untwisting all the chains that tie
The hidden soul of harmony;"

and

"These delights if thou canst give,
Mirth, with thee I mean to live."

No. CXII. *I heard a thousand blended notes*

THE strength and limitations of Wordsworth's philosophy of Nature are both revealed in this sweet and simple poem. "Wordsworth's claim," says Mr. John Morley (Introduction to Wordsworth's *Poetical Works*, p. lxiii.), "his special gift, his

lasting contribution, lies in the extraordinary strenuousness, sincerity and insight with which he first idealises and glorifies the vast universe around us, and then makes of it, not a theatre on which men play their parts, but an animate presence, intermingling with our works, pouring its companionable spirit about us, and 'breathing grandeur upon the very humblest face of human life.'" This feeling about Nature should be compared with Shelley's Pantheism (c. 50-51, ci. 45-48, cxiv. 104-137): the likeness and difference between the two feelings are the measure of the likeness and difference between the two poets. On the other hand, "Wordsworth's eyes avert their ken from half of human fate" (Matthew Arnold) and from half of the fate of all animate things. Nature "red in tooth and claw with rapine" is a conception which is strange to Wordsworth but which the modern philosopher cannot ignore. Compare Tennyson, *In Memoriam*, cantos LIV.-LVI.

3. *sweet mood*. Cp. iv. 17-20 and LXXX. 90, "Our sweetest songs are those that tell of saddest thought."

No. CXIII. *When Ruth was left half desolate*

WRITTEN in Germany, 1799. "Nature's influence is only salutary so long as she is herself, so to say, in keeping with man; when her operations reach that degree of habitual energy and splendour at which our love for her passes into fascination and our admiration into bewilderment, then the fierce and irregular stimulus consorts no longer with the growth of a temperate virtue." (F. W. H. Myers, *Life of Wordsworth*, p. 139.) Contrast Nature's education of Lucy, described in xv. Ruth herself knew something of Nature's healing power, her 'breathing balm,' not only in childhood (l. 13-18), but in moments of respite from her madness (l. 199-204).

The story of the misery brought to Ruth by her lover may also be taken as an illustration of the thesis of the preceding poem—"What Man has made of Man."

19. *Georgia*, one of the Southern States of the United States of America, bounded W. by Alabama, S. by Florida.

20. *casque*, French, helmet. 'Case,' 'cask,' 'casket,' are cognate words.

22. *Cherokees*, one of the native tribes of North America.

28. *free from battle*, after the United States had secured their independence.

37. *lovely*. See note on iv. 42.

49. *roul*, gathering. Cp. "But nightingales a full great roul, That flien over his head about," *Romaunt of the Rose*; "The

lustie shepherd swaynes sate in a rout," Spenser, *Faerie Queene*, vi. ix.

61. **magnolia**, a tree bearing conspicuous and often large, fragrant, white, rose or purple flowers; indigenous both in Asia and America.

66. Cp. Tennyson *Ænone*, "And at their feet the crocus brake like fire."

67. **savannahs**, name given by the Spaniards to the vast meadows of the western and southern States of N. America.

137. **the stars**. Cp. in Rudyard Kipling's *MacAndrew's Hymn*, 'the lascevious stars.' The thought and the expression are as old as Tibullus (II. i. 87):

*Ludite : iam Nox iungit equos, currumque sequuntur
Matris lascivo sidera fulva choro.*

174. **liberty**. Contrast the lesson of Nature in the *Ode to Duty*, XLV. 45-48.

198. **caroused**. More commonly intransitive as in LVII. 4. But cp. Shakespeare, *Othello*, II. iii. 55, "Roderigo . . . hath to-night caroused potations pottle-deep."

203. Cp. the exquisite lines in the *Ancient Mariner* :

A noise like of a hidden brook
In the leafy month of June,
That to the sleeping woods all night
Singeth a quiet tune.

214. **Tone**, a small river in Somerset, tributary of the Parret.

217. **engines of her pain**, because of their influence on her lover's temperament.

256. **funeral bell**. Cp. *Hamlet*, v. i. 241, the burial of Ophelia. See note on LXXIV. 50.

NO. CXIV. *Many a green isle needs must be*

WRITTEN October, 1818. The Euganean Hills are a small group of volcanic heights between Padua and Verona, which still preserve the name of an ancient Italian tribe, who, according to Livy, occupied the whole tract between the Alps and the sea till they were expelled by the Veneti. "The leading idea of this beautiful description of a day's landscape in Italy appears to be—On the voyage of life are many moments of pleasure given by the sight of Nature, who has power to heal even the worldliness and the uncharity of man" (F.T.P.).

Mr. Palgrave has omitted two considerable passages in this poem—39 lines between l. 26 and l. 27, 143 lines between l. 102 and l. 103. The poem undoubtedly gains as a whole in impressiveness by being shortened, but the first of the omitted portions

contains some magnificent imagery which the lover of Shelley should on no account lose. The second passage contains a prophecy of the future triumph of Liberty and a lament for the subjection to slavery of Venice and Padua.

The wonderful expression here given to the atmospheric effects of the sunrise, noon, and sunset of the bright autumn day should be studied; and with the description of noon the author's *Stanzas Written in Dejection* (LXIII.) should be compared. We may compare also Wordsworth's *Ode composed on an evening of extraordinary splendour*, and contrast the attitude of the two poets towards Nature. Wordsworth had taught Shelley to look to her for healing. The traces of Wordsworthian influence are strong in *Alastor*. But Shelley abandoned himself to Nature—"Make me thy lyre, ev'n as the forest is": Wordsworth had learnt from her the lesson of self-restraint (XLV. 41-48).

Metre.—As in XCIII., c.

13. *riuing*, splitting. So in LII. 13, "with thunder riven."

16. *like that sleep*. The dream in which the dreamer seems to be sinking endlessly is a familiar experience. It is a common superstition that to reach the bottom in such a dream is to die.

27. *Ay*. This is the common reading, and is found in the earlier editions of *The Golden Treasury*. The reading *Ah* of recent editions does not seem to have any authority.

32. *paean*, here used in its strict sense of a choral song, *παῖδν*, addressed to Apollo, the Sun-God, who was also the God of Healing.

33. *legion'd*. The practice of forming adjectives from substantives by means of a participial ending, though disapproved of by Dr. Johnson—"I was sorry to see in the lines of a scholar like Gray the 'honied' spring"—is common in the poets. Milton has "squadron'd angels," which doubtless suggested "legion'd" to Shelley.

35. *hoar*, here used simply of colour, 'greyish white.' This is the original use of the word, though it very early acquired the notion of 'venerable,' being specially applied to grey hair.

41. *grain*. The word originally meant 'a seed,' but was used for any minute object, and specially applied to the dried body or ovary of an insect of the genus *coccus*, from which red dyes are procured. So 'grain' is used by Milton for Tyrian purple; 'the grain of Sarra,' *Paradise Lost*, xi. 242. "All in a robe of darkest grain," *Il Penseroso*, l. 33. Shelley follows Milton here.

54. *islanded*, with cities lying in it like islands.

58. *Amphitrité*, daughter of Nereus and Doris, is wife of Poseidon (Neptune) and queen of the sea in Greek mythology.

62. **reclined**, resting, as in CXII. 2.

67. **column**, etc. Cp. Wordsworth's sonnet *Upon Westminster Bridge*, LXXXIV. 5-8.

68. **obelisks** are properly tall, four-sided, tapering pillars, cut off at the top like a flat pyramid. Tennyson calls the columns of smoke from household fires "azure pillars of the hearth."

74. **as**, as if. See note on xxx. 19. **dome of gold**, the sun.

75. **Apollo**, the Sun-God of the Greeks, whose oracle they consulted at Delphi.

76. **sun-girt**. In some editions of the *G. T.* Mr. Palgrave emended this to the more obvious epithet *sea-girt*, but he afterwards withdrew the emendation. "Venice," says Mr. Swinburne, "is not a sea-girt city; it is interlaced and interwoven with sea, but not girdled; pierced through with water but not ringed about. Seen by noon from the Euganean heights, clothed as with the very and visible glory of Italy, it might seem to Shelley a city girdled with the sunlight, as some Nereid with the arms of the sun-god."

77. See Wordsworth's sonnet, XLVIII., and introductory note.

81. **watery bier**. Milton, *Lycidas*, l. 12, "He must not float upon his watery bier" (*G. T.*, LXXXIX.).

82. **drear**. See note on XXVIII. 1.

84. **slave of slaves**, Napoleon.

93. **topples**. Cp. Virgil, *Aeneid*, vi. 603, *Quos super atra silex iam iam lapsura cadentique | Imminet assimilis*.

101. **masque**, dance of death.

107. **air-dissolvéd star**, a star dissolved into air. Shelley's meaning may best be understood by a comparison of LXIII. 13, where he compares the waves breaking on the shore in dazzling sunshine to "light dissolved in star-showers."

110. **profound**, adj. for subst., depth; Lat. *profundus*.

118. **trellised**. Trellis, the name given to cross-barred or lattice work, for supporting plants, is derived, through the French, from Lat. *trilix*, 'triple-twilled' (*tri-licium*, 'a thread').

120. **dun**. Cp. LII. 22, "war-clouds rolling dun."

122. **the flower**. See CI. 43, "To the soft flower beneath our feet." With Shelley's mention of the flower as 'interpenetrated,' like the rest of Nature, with "love, light, harmony, Odour, or the soul of all," contrast Wordsworth's simpler expression of his "faith that every flower Enjoys the air it breathes" (CXII. 11) and the concluding lines of his *Ode* (CXXXI. 203-4).

124. **olive-sandall'd**. "Who that has seen Lombardy but must recognise the truth of that beautiful epithet?"—F. T. Palgrave, *Landscape in Poetry*, p. 227.

130. *darken'd.* The tone of the earlier part of the poem, especially of the omitted lines, is in strong contrast to the brightness of the scene described. At the very outset (l. 2) life is spoken of as "the deep, wide sea of misery."

134. *the soul of all.* Cp. c. 50-51, "And all things seem only one In the universal Sun," and *Adonais*, st. liv.:

"That light whose smile kindles the Universe,
That Beauty in which all things work and move,
That Benediction which the eclipsing Curse
Of birth can quench not, that sustaining Love
Which, through the web of being blindly wove
By man and beast and earth and air and sea,
Burns bright or dim, as each are mirrors of
The fire for which all thirst, now beams on me,
Consuming the last clouds of cold mortality."

And with 'the mind which feeds this verse,' cp. the apotheosis of Keats in *Adonais*, st. xliii.:

"He is a portion of the loveliness
Which once he made more lovely: he doth bear
His part, while the one Spirit's plastic stress
Sweeps through the dull dense world, compelling there
All new successions to the form they wear,
Torturing th' unwilling dross that checks its flight
To its own likeness, as each mass may bear;
And bursting in its beauty and its might
From trees and beasts and men into the Heaven's light."

137. This is like the doctrine of the idealist philosophers that mind alone gives meaning, intelligibility, to the Universe of dead matter, which without mind can hardly be said even to exist.

141. *her and she* in 143, the personified 'Autumn's evening.'

162. *windless bower.* With this description cp. 'the island-valley of Avilion' in Tennyson's *Morte d'Arthur*:

"Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep-meadow'd, happy, fair with orchard-lawns
And bowery hollows crown'd with summer sea";

and the 'vale in Ida' in Tennyson's *Ænone*. Cp. also the song of Callicles in Matthew Arnold, *Empedocles on Etna*:

"Far, far from here,
The Adriatic breaks in a warm bay
Among the green Illyrian hills; and there
The sunshine in the happy glens is fair,
And by the sea, and in the brakes.
The grass is cool, the sea-side air
Buoyant and fresh, the mountain flowers
More virginal and sweet than ours,"

172. Cp. E. A. Poe, *Annabel Lee*: "The angels, not half so happy in heaven, Went envying her and me."

182. soul, subject ; interval, object.

184. *I.e.* and (by) the Love.

185. circling, encircling, transitive.

188. They, the Spirits ; it, the Paradise.

No. CXV. *O wild West Wind, thou breath of Autumn's being*

PERHAPS the greatest of all Shelley's lyrics. The verse sweeps along with the elemental rush of the wind it celebrates. Metaphor succeeds to metaphor, and simile to simile, with wild rapidity ; but, though at a first reading it is hardly possible to keep pace with the swift kaleidoscopic changes, there is none of the hazy indistinctness that is apt to mar the same poet's less perfect work. "He passes from magnificent union of himself with Nature and magnificent realisation of her storm and peace to equally great self-description, and then mingles all nature and all himself together, that he may sing of the restoration of mankind. There is no song in the whole of our literature more passionate, more penetrative, more full of the force by which the idea and its form are united into one creation" (Stopford Brooke, *Poems of Shelley*, p. xvii.).

"This poem was conceived and chiefly written in a wood that skirts the Arno, near Florence, and on a day when that tempestuous wind, whose temperature is at once mild and animating, was collecting the vapours which pour down the autumnal rains. They began, as I foresaw, at sunset with a violent tempest of hail and rain, attended by that magnificent thunder and lightning peculiar to the Cisalpine regions.

"The phenomenon alluded to at the conclusion of the third stanza is well known to naturalists. The vegetation at the bottom of the sea, of rivers, and of lakes, sympathises with that of the land in the change of seasons, and is consequently influenced by the winds which announce it."—Shelley's Note.

It is interesting to compare the first stanza of Coleridge's *Ode on France* ("Ye clouds that far above me float and pause")—a stanza that had probably not been without an influence upon Shelley.

Metre.—The division of the poem into stanzas of 14 lines of 5 iambic feet suggests the structure of sonnets. The chief difference is that, whereas the normal English sonnet divides itself into two stanzas of 4 lines followed by two stanzas of 3 lines, the fourteen-line stanzas of this ode rather divide themselves into—and are sometimes printed as—four stanzas of three lines with a concluding couplet.

A question arises about the scansion of l. 31. Some editors print "crystalline." The use of the word in CXIV. 64, shows that Shelley did not always pronounce it thus. The ordinary pronunciation gives a subtler music to the line, the scansion of which is to be explained like that of CVIII. 20.

3. like ghosts. See note on VIII. 12. Cp. *The Sensitive Plant*, Part III.:

"And the leaves brown, yellow, and grey, and red,
And white with the whiteness of what is dead,
Like troops of ghosts on the dry wind past;
Their whistling noise made the birds aghast."

4. hectic. See note on XXXIII. 13.

6. chariotest. So Keats, LXXXIII. 32, "Not charioted by Bacchus and his pards."

18. angels, messengers, the original meaning of the word: Greek, ἀγγελος.

21. Maenad. Greek, *Malvades*, 'the frenzied ones'; the name given to the female votaries of the god Dionysus or Bacchus. "They wandered through woods and mountains, their flying locks crowned with ivy or snakes, brandishing wands and torches, to the hollow sounds of the drum, and the shrill notes of the flute, with wild dances, and insane cries and jubilation" (Seyffert, *Dict. of Classical Antiquities*). Cp. Horace, *Odes*, III. xxv., and Euripides, *Bacchae*.

23. dirge. Shelley afterwards wrote a *Dirge for the Year*, beginning "Orphan hours, the year is dead."

26. A reminiscence of *Hamlet*, II. ii. 311, "This most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire, why, it appears no other thing to me than a foul and pestilent congregation of vapours." There is another echo of *Hamlet* in Shelley's *Ode to a Skylark*, LXXX. 86.

32. Baiae, on the coast of Campania, at the western end of the bay of Naples: a favourite resort of the ancient Romans.

pumice isle, formed by deposits of lava from Vesuvius. Baiae was destroyed by an eruption of this volcano.

35. Cp. *Stanzas written in Dejection near Naples*, LXIII. 10: "I see the deep's untrampled floor With green and purple seaweeds strown."

36. so sweet. So in LXXX. 55, "faint with too much sweet."

39. oozy, moist. The word escapes the displeasing associations of 'muddy' or 'slimy.' It is a favourite word with Milton. Cp. *Lycidas* (*G. T.*, LXXXIX.), l. 175, "With nectar pure his oozy locks he laves"; *Ode on Nativity* (*G. T.*, LXXXV.), l. 124, "And bid the weltering waves their oozy channel keep."

40. Contrast with this description of the storm penetrating to the depths of ocean, the picture of perfect peace in ci. 31, "As still as in the silent deep the ocean-woods may be."

48. Cp. Coleridge's regretful recollection of his boyhood in *Youth and Age*, cxxii. 9-17.

54. Cp. Shelley's *Epipsychidion*, "I pant, I sink, I tremble, I expire"; also viii. 18.

55. Cp. Tennyson, *Tithonus* :

"But thy strong Hours indignant work'd their wills,
And beat me down and marr'd and wasted me."

56. Cp. Shelley's description of himself in *Adonais*, st. xxxi.-xxxiii., especially the lines :

"A pard-like Spirit beautiful and swift—
A love in desolation masked—a Power
Girt round with weakness—it can scarce uplift
The weight of the superincumbent hour."

62. **be thou me.** Shelley has some good English authorities, and the analogy of the French *C'est moi*, on his side, in using this construction. The rhyming of 'one' to 'own' is a blemish in this line.

64. **quicken** (A.S.), to make quick or alive, the original use of the word.

65. So Shelley wrote of Dante : "His very words are instinct with spirit, each is as a spark, a burning atom of inextinguishable thought ; and many yet lie covered in the ashes of their birth, and pregnant with the lightning which has yet found no conductor."

69. The finest expression of this prophetic mood in Shelley is the last chorus of *Hellas*, "The world's great age begins anew." For the worth of Shelley's prophecy see the suggestive remarks of F. W. H. Myers in Ward's *English Poets*, Vol. IV., p. 356. Mr. Stopford Brooke says, "the cry is prophetic of that unconquerable hope for mankind which, underlying the greater part of Shelley's poetry, has made half its influence upon the world."

NO. CXVI. *I was thy neighbour once, thou rugged Pile*

SIR GEORGE BEAUMONT, of Coleorton Hall, Leicestershire, to whom this poem is addressed, was a friend of Wordsworth and Coleridge, much interested in art and literature and in landscape gardening. See Myers, *Life of Wordsworth*, p. 65, or the larger biography by Knight. ch. xxi. ; also *Memorials of Coleorton* : letters from Coleridge, Wordsworth and his sister, Southey and Scott, to Sir George and Lady Beaumont, edited by W. Knight (Edinburgh, 1887).

The 'Peele Castle' of the picture—which still hangs or till lately hung at Coleorton—is not the famous castle in the Isle of Man, but a ruined keep on a small island close to the modern town of Barrow-in-Furness, Lancashire. There are many 'Peels' in the border-country, the word 'peel' itself meaning 'castle' or 'stronghold.' The 'deep distress' mentioned in l. 36 was caused by the death of Wordsworth's sailor brother John, who was captain of the 'Abergavenny,' East Indiaman, wrecked off Portland, Feb. 5, 1815, on the outward voyage to India and China. Wordsworth's brother went down with his ship, "dying as he had lived," wrote the poet, "in the very place and point where his duty stationed him." Myers, *Life of Wordsworth*, p. 69.

8. Shelley, consciously or unconsciously, borrowed this line from Wordsworth in his *Evening : Pont à Mare, Pisa* :

" Within the surface of the fleeting river
The wrinkled image of the city lay,
Immovably unquiet, and for ever
It trembles, but it never fades away."

15-6. With this, perhaps the most perfect expression in terms of poetry of the function of poetry, compare Shelley's lines in the next poem, CXVII.

22. a chronicle of heaven, a place where life should seem always to have been passed as peacefully and happily as in heaven.

24. had, should have.

26. Elysian. See note on II. 11.

34. Cp. *Lines composed a few miles above Tintern Abbey* :

" For I have learned
To look on nature, not as in the hour
Of thoughtless youth ; but hearing oftentimes
The still, sad music of *humanity*,
Nor harsh nor grating, though of ample power
To chasten and subdue."

The whole poem should be compared.

36. Cp. Virgil, *Aeneid*, i. 462, *Sunt lacrimae rerum et mentem mortalia tangunt* ; 630, *Non ignara mali miseris succurrere disco*.

47. labours, specially used of the action of a ship in a heavy sea, pitching and rolling.

48. rueful, epithet applied to the sky by imaginative anticipation, 'threatening to cause sorrow.'

pageantry of fear, magnificent spectacle that inspires terror.

52. trampling suggests the irresistible advance of a triumphant army, treading its enemies under foot.

54. **kind**, the human family. 'Kind' is a derivative of 'kin.' This stanza might be taken as the motto of Tennyson's *Palace of Art*.

57. Cp. Homer, *Odyssey*, xx. 18, τέτλαθι δὴ, κραδίη· καὶ κύντερον ἄλλο ποτ' ἔτλης, "Endure, my heart, yet a worse thing hast thou endured"—the line that is quoted with admiration by Plato in *Republic*, iii. 390. Cp. also A. H. Clough, *In a London Square*, "And thou, O human heart of mine, Be still, refrain thyself, and wait."

60. Cp. Wordsworth's *Ode*, cxxxI. 179-186.

No. CXVII. *On a Poet's lips I slept*

IN this lyric from the *Prometheus Unbound*, Act I. l. 737, Shelley translates into his own imaginative language the definition of the function of poetry which Wordsworth has given us in the preceding poem. Poetry is not mere imitation, *μίμησις*; it is idealised imitation. The poet adds 'the gleam,' and it is 'the gleam' that makes the value of poetry. In Shelley 'the gleam' becomes an almost blinding luminousness that bathes the whole picture. "In this radiation of many-coloured lights," wrote J. A. Symonds in his *Life of Shelley*, "the outline itself is apt to be a little misty. Shelley pierced through things to their spiritual essence. *The actual world was less for him than that which lies within it and beyond it.* 'I seek in what I see the manifestation of something beyond the present and tangible object.'" Mr. Symonds then quotes these lines, and adds: "The bees are scarcely heeded. And yet who could have brought the bees, the lake, the sun, the bloom, more perfectly before us than that picture does?"

On this poem and cxvi. Mr. F. T. Palgrave wrote: "Each is the most complete expression of the innermost spirit of his art given by these great Poets—of that Idea which, as in the case of the true Painter (to quote the words of Reynolds) subsists only in the mind: The sight never beheld it, nor has the hand expressed it: it is an idea residing in the breast of the artist, which he is always labouring to impart, and which he dies at last without imparting."

Metre.—Observe the exquisite blending of trochaic and iambic rhythms—the iambic lines checking the pace of the swift verse.

2. **love-adept**, versed in love, skilled in its secrets. In mediaeval Latin *adeptus*, the participle of *adipiscor*, 'to attain,' was used as a substantive, and assumed by Alchemists who professed to have attained the great secret of their craft.

9. **ivy-bloom**. Expressing a more delicate notion than 'blossom,' which is more commonly florescence bearing promise

of fruit, while 'bloom' is florescence thought of as the culminating beauty of the plant (N. E. D.). Cp. Milton, *Paradise Lost*, v. 25, "How the bee Sits on the bloom, extracting liquid sweet."

No. CXVIII. *In this still place, remote from men*

THIS poem, along with LXXXVII., XC., XCI., XCVIII., was a fruit of Wordsworth's Scotch tour, 1803.

The poems generally known as Ossian's were composed in the eighteenth century by James Macpherson, who wrote them in English from the legends he had collected in a tour through the Highlands, and afterwards invented what he professed to be Gaelic originals. The Ossian or Oisín of tradition was a warrior-bard, son of Finn-na-Gael, commonly called Fingal, King of Morven on the N.W. coast of Scotland, in the third century A.D. Finn married a daughter of Cormac, King of Ireland, and delivered that country when it was invaded by the King of Denmark.

Metre.—The iambic couplet of eight syllables, used by Coleridge in *Christabel*.

13. *complaining*, full of melancholy sound, as of 'the waves that moan about the world' or 'the wail of midnight winds' (Tennyson, *Demeter*).

No. CXIX. *The world is too much with us ; late and soon*

COMPARE two other sonnets of Wordsworth, XLIX. and L.

4. *sordid boon*, a gift made from sordid motives. *Boon* (A.S. *ben*) is originally a prayer; then, the answer to a prayer, a favour or gift.

6. *will be howling*, choose to howl.

10. *Pagan*, heathen, from the sense which *paganus*—originally a countryman, peasant—acquired in ecclesiastical Latin.

13. *Proteus*, an 'old man of the sea' in Greek mythology, who tended the seals which are the flocks of Amphitrite. He possessed the gift of prophecy and the power of assuming any shape he pleased: hence the adjective 'protean.' Cp. Homer, *Odyssey*, iv. 354-569; Virgil, *Georgic* iv. 387 *et seq.*

14. *Triton*, son of Poseidon and Amphitrite. "He is described as living with them in a golden palace in the depths of the sea. He was represented as a man in his upper parts, terminating in a dolphin's tail; his special attribute is a twisted sea-shell, on which he blows, now violently, now gently, to raise or calm the billows." (Seyffert, *Dict. of Antiquities*.)

wreathéd, twisted. The phrase comes from Spenser, *Colin Clout's come home again*, "Triton, blowing loud his wreathed horn."

No. CXX. *Tax not the royal Saint with vain expense*

THE first of three sonnets which Wordsworth wrote on the same subject: the other two will be found as Nos. xliv. and xlv. of the third series of *Ecclesiastical Sonnets*. In Book III. of *The Prelude* he thus describes his first sight of Cambridge:

"It was a dreary morning when the wheels
Rolled over a wide plain o'erhung with clouds,
And nothing cheered our way till first we saw
The long-roofed chapel of King's College lift
Turrets and pinnacles in answering files,
Extended high above a dusky grove."

1. **tax**, properly to assess, charge with a rate or fine; so, to charge with a fault. Cp. Bacon's *Henry VII.*, "These rumours begot scandal against the king, *taxing* him for a great *taxer* of his people." So Celia in *As You Like It*, i. ii. 90, "Enough! speak no more of him; you'll be whipped for *taxation* one of these days," and Jaques in the same play, ii. vii. 86, "Why then my *taxing* like a wild-geese flies."

royal Saint, Henry VI., who founded "the King's College of S. Nicholas in Cambridge" in 1441. He founded Eton about the same time.

4. **Scholars**. The colleges at Oxford and Cambridge were founded for 'a scanty band' of Fellows and Scholars only. Students who pay fees, Commoners, as they are called at Oxford, Pensioners at Cambridge, are a later accretion, and to this day are distinguished from 'members of the foundation.'

white-robed. It is the privilege of the Scholars to wear surplices at the chapel services; Pensioners wear the ordinary academic black gown.

8. **the sense**, the aesthetic sense, the power of enjoying beauty.

9-10. An accurate description of the marvellously intricate roof of King's College chapel.

12. Cp. *L'Allegro* (*G. T.*, CXLIV.), "In notes with many a winding bout Of linked sweetness long drawn out," and *Il Penseroso* (*G. T.*, CXLV.), 161-166, "There let the pealing organ blow," etc.

No. CXXI. *Thou still unravished bride of quietness*

"EVERY one knows the general story of the Italian Renaissance, or the Revival of Letters. From Petrarch's day to our own

that ancient world has renewed its youth: poets and artists, students and thinkers, have yielded themselves wholly to its fascination, and deeply penetrated its spirit. Yet perhaps no one more truly has vivified, whilst idealizing, the picture of Greek country life in the fancied Golden Age, than Keats in these lovely (if somewhat unequally executed) stanzas: his quick imagination, by a kind of 'natural magic,' more than supplying the scholarship which his youth had no opportunity of gaining." (F. T. P.).

Mr. W. T. Arnold, after remarking that Keats had fed his love of Greek mythology not only upon Chapman's *Homer*, the *Aeneid*, and a classical dictionary, but also upon a study of the Elgin marbles, goes on to say that "the Greek Vase which inspired Keats was no figment of his imagination, but had a real existence, and is now, it is said, under the arcade at the south front of Holland House." It has been further suggested—by Mr. A. S. Murray in a letter to Mr. Arnold—that Keats obtained his knowledge of this urn from Piranesi's work (vol. xiii., published 1750), which gives an engraving of it. "A small throng of people come from the left towards a veiled priest who stands beside an altar, beside which also a youth plays on pipes. On the right a heifer (and an unpoetic pig) is being led to be sacrificed."

Metre.—The order of the rhymes of the latter six lines varies in the different stanzas.

3. *sylvan historian*. *Sylvan*, explained by 'leaf-fringed.' *Historian*, because containing a record of a past age.

5. *legend*, orig. 'something to be read.' *Legenda*, properly the gerundive of *lego*, 'to read,' was specially applied in mediaeval Latin to a book of chronicles of the saints read at matins. Hence the meaning of 'a marvellous or romantic story from early times,' which Keats seems here to combine with another meaning of the word—'the motto to be read on a coat of arms, medal or coin.' It is easy to transfer the word in either of its senses to the story 'to be read' on the marble urn.

7. *Tempé*, a vale in Thessaly. Keats was probably thinking of Virgil's praise of pastoral life (*Georgic* ii., 469): *at frigida Tempe, Mugitusque boum mellesque sub arbore somni, Non absunt*. We are told that Keats "worked diligently through the *Aeneid* when at school," so it is probable that he also read the most famous passage in the *Georgics*.

Arcady, Arcadia, the most pastoral part of the Peloponnese, specially associated with the worship of Pan, the shepherds' god. Again Keats may have had Virgil in his mind (*Eclogue* x.): *Pan deus Arcadiae* and *Soli cantare periti Arcades*.

10. *timbrel*, a kind of tambourine: through Lat. and Fr. from Gk. *τύμπανον*, a drum.

13. sensual, bodily.

14. ditties. See note on iv. 66.

18. winning, attaining. Richardson's dictionary quotes from a chronicle of 1455 the description of an English army fenced with wood and trees 'in such wyse, that the French sperys myght not *wyn* unto them.' The use is not uncommon in the seventeenth and eighteenth centuries.

21. The words recall the address of Keats to the real tree, which does shed its leaves, but is happy in having no remembrance of departed summer (xxviii.).

29. high-sorrowful, full to the brim of sorrow, a curiously formed compound. Keats perhaps got his fondness for compound adjectives from Chapman.

30. parching, for parched: an inaccurate use, such as Keats allowed himself in 'slumber'd' and 'cloying,' ii. 28.

34. silken, smooth and glossy like silk.

garland. In Greek and Roman sacrifices the victims were generally decked out with ribbons and wreaths.

37. this. "*Its* has been here plausibly but, perhaps, unnecessarily conjectured." (F. T. P.).

41. attitude properly means 'aptitude of position, posture adapted to a particular purpose.' By 'fair attitude' Keats seems to mean that the shape of the urn is gracefully adapted to its purpose.

brede, a variant of 'braid,' used archaically by modern poets. Cp. Collins, *Ode to Evening* (G. T., clxxxvi.), "cloudy skirts, with brede ethereal wove."

44. tease us out of thought. Keats often writes as if human happiness could only be reached by escaping from thought—"Where but to *think* is to be full of sorrow" (lxxxiii. 27), "the faery power Of *unreflecting* love (xxxvi. 12). Contrast Wordsworth's praise of "the quietness of thought" (xlv. 36), "the philosophic mind" (cxxx. 186).

cold, because the men, maidens and trees are not living, but only represented on the marble.

49-50. The whole of the last couplet is supposed to be spoken by the urn. Perhaps it would be unfair to make Keats responsible for the doctrine: but it is well to remember that, in this world at least, the identity of truth and beauty is not by any means complete. Browning's couplet—

"O world, as *God has made it*, all is Beauty,
And knowing this is Love, and Love is Duty!"—

is less open to exception. Or we may recall Tennyson's lines in the prologue to *The Palace of Art*:

“That Beauty, Good, and Knowledge are three Sisters
That doat upon each other, friends to man,
Living together under the same roof,
And never can be sunder'd without tears.”

No. CXXII. *Verse, a breeze 'mid blossoms straying*

THE *Golden Treasury* appropriately ends—except for the exquisite little epilogue, CXXXII.—with a series of poems dealing with human life, especially with reflections suggested by the passing away of youth. Wordsworth's great ode, teaching us to find strength ‘in what remains behind’ and ‘in the faith that looks through death,’ makes a grand climax. See also the earlier group of poems on age and youth, LVI.—LXII.

Youth and Age is one of the few poems that Coleridge wrote in later life. It was composed at various dates between 1823 and 1832.

3. a-maying. “In England, as we learn from Chaucer and Shakespeare and other writers, it was customary during the Middle Ages for all, both high and low—even the Court itself—to go out on the first May morning at an early hour ‘to fetch the flowers fresh.’ Hawthorn branches were also gathered: these were brought home about sunrise, with accompaniments of horn and tabor and all possible signs of joy and merriment. The people then proceeded to decorate the doors and windows of their houses with the spoils. By a natural transition of ideas they gave the hawthorn bloom the name of the ‘May’; they called the ceremony ‘the bringing home the May’; they spoke of the expedition as ‘going a-Maying.’”—Chambers, *Book of Days*, vol. i. p. 569. Cp. Herrick's *Corinna's Maying*, G. T., CXVIII. *A-Maying*=on Maying, the old verbal noun used in early English after verbs of motion, as in “He went an hunting,” “He fell on sleeping.”

14. Shelley, *Ode to the West Wind*, cxv. 48.

12. unknown of yore. Probably the first reference in English poetry to the application of steam to navigation. The first steamboat built in Europe was the ‘Comet,’ which in 1812 plied on the River Clyde between Glasgow and Greenock. Fulton, an American Engineer, had in 1807 built a steamer called the ‘Clermont,’ which plied on the Hudson River. Poetry is not generally quick to take cognizance of new material inventions. The reason is that such things have strongly prosaic associations in the mind of both the poet and his readers, from which it is not easy to escape. There is, therefore, little mention of steam

in poetry before Mr. Kipling. But A. H. Clough has a fine couplet on the sudden stoppage of an Atlantic steamer :

“ Wild in white vapour flew away the force,
And self-arrested was the eager course.”

27. *it*, the thought ‘that thou art gone.’ *fond conceit*, foolish idea, imagination. Cp. *Il Penseroso*, 6 (*G.T.* cXLV.), “And *fancies fond* with gaudy shapes possess.” *Fond* is still used in the sense of ‘foolish’ in the North of England.

30. *masker*, masquerader, one that wears a mask, and acts a part.

33. *slips*, strips. Cp. Matthew Arnold, *Thyrsis*, “The cheek grown thin, the brown hair sprent with grey.”

34. *alter’d size*. Cp. the picture in ‘The Seven Ages of Man’ of “The lean and slipper’d pantaloan,” with “His youthful hose, well saved, a world too wide for his shrunk shank”: *As You Like It*, II. vii. 158. In Coleridge’s case the change was in an opposite direction. Mr. Inglis Palgrave writes to me:—“My mother, to whom Coleridge repeated this poem, I believe, before its publication, explained the ‘alter’d size’ as referring to the stoutness which, in his case, accompanied the ‘drooping gait’ of old age.”

39-40. Both comparisons are frequent in the poets. For the ‘gems,’ cp. Scott in LXXVIII. 12, “Diamonds on the brake are gleaming,” Herrick in *G.T.* cXL., “Or as the pearls of morning’s dew.” For the ‘tears,’ cp. Campbell in XXIV. 6, “tears of twilight,” and Moore in XXXVIII. 1, “When stars are weeping.”

48. *while*, substantive. Though now chiefly used as an adverb, *while* (A.S. *hwil*) is originally a substantive, meaning ‘hour,’ ‘time.’

49. *without*, i.e. without receiving a smile for his pains.

NO. CXXIII. *We walk’d along, while bright and red*

If the simplicity of the two poems that follow needs any defence, what was said above in the introductory note to *Lucy Gray* (XIX.) may be taken as applicable here also. To appreciate them fully some experience of life is needed. A young reader can enjoy the vivid truthfulness of the pictures, the very freshness of an April morning, the very sunshine of a summer’s noon, reproduced in words: but only older readers can altogether understand the concentrated and moving pathos of the two couplets:

“ I look’d at her and look’d again :
And did not wish her mine ! ”

“ And many love me ; but by none
Am I enough beloved.”

From Wordsworth's own note we learn that these two poems, both written in 1799, are not literal transcripts of biographical facts. "Like the Wanderer in *The Excursion*," he says, "this Schoolmaster was made up of several, both of his class and men of other occupations. I do not ask pardon for what there is of untruth in such verses, considered strictly as matters of fact. It is enough if, being true and consistent in spirit, they move and teach in a manner not unworthy of a Poet's calling."

10. **steaming** from rapid evaporation caused by the hot sun. Cp. Tennyson, *In Memoriam*, lxxxv., "Summer on the steaming floods."

20. **sued**, followed: from Lat. *sequor* through Fr. *suivre*.

60. **wilding**, a wild or 'crab' apple. Cp. Spenser, *Faerie Queene*, III. vii., "Oft from the forest wildings he did bring, Whose sides empurpled were with smiling red."

No. CXXIV. *We talk'd with open heart, and tongue*

11. **border-song**. The Border country between Scotland and England is richer in ballads than any other part of Great Britain. Some of these are referred to in Wordsworth's *Yarrow Unvisited* and *Yarrow Visited*, xcvi. and xcix., and in the notes to those two poems.

catch, a song the parts of which are 'caught up' by different voices. Cp. *Twelfth Night*, II. iii. 60, "Shall we rouse the night owl in a catch that will draw three souls out of one weaver?" Technically the catch was a round that required three or more voices: see Grove, *Dictionary of Music*. Wordsworth seems to use the term loosely for a snatch of humorous song.

21-4. Cp. "For men may come and men may go, But I go on for ever," the refrain of the song in Tennyson's *Brook*.

35. Cp. the concluding lines of LX., "O Man! that from thy fair and shining youth Age might but take the things Youth needed not"; and lines 175-186 of the *Ode*, cxxxi.

41-48. The echoes of these verses may be heard often in Matthew Arnold's poetry. Cp. especially *Lines written in Kensington Gardens*, *Self-Dependence*, *A Summer Night*.

69. **Leonard's rock**. Is this a reference to the poem of *The Brothers*? If so, Wordsworth seems to have forgotten that it was not Leonard but James who lost his life by a fall from the Pillar Rock.

No. CXXV. *The more we live, more brief appear*

CP. Matthew Arnold's poem, *The Future*, "A wanderer is man from his birth," in which the life of the race—not, as here, the life of the individual—is compared to the course of a river. Clough's charming verses, *The Stream of Life*, present a closer parallel.

No. CXXVI. *Four seasons fill the measure of the year*

ANOTHER highly Shakespearean sonnet by Keats: see introductory note to xxxvi. Besides the obvious parallel of 'The Seven Ages of Man' in *As You Like It*, II. vii., we may compare such of Shakespeare's sonnets as dwell on the passing of the seasons of the year, "How like a winter hath my absence been" (xcvii., *G. T.*, xv.), "To me, fair friend, you never can be old" (civ., *G. T.*, xviii.), "That time of year thou mayst in me behold" (lxxiii., *G. T.*, xxxviii.). The rhythm, too, of the concluding couplet seems the very echo of the lines that end sonnet lxxxvii. (*G. T.*, xlii.):

"Thus have I had thee, as a dream doth flatter,
In sleep a king, but waking no such matter."

6. honey'd. See note on "legion'd," cxiv. 33.

13. misfeature. This form seems to have been coined by Keats.

No. CXXVII. *Rough wind that moanest loud*

A FINE example of what Ruskin named 'the pathetic fallacy' (*Modern Painters*, Vol. III., Pt. iv., ch. 12)—the attribution to Nature of sympathy with the feelings of the poet or of the characters he describes. Besides this fragment, Shelley wrote a longer and very beautiful *Dirge for the Year*. Cp. also Tennyson, *In Memoriam*, xv., "To-night the winds begin to rise," and lxxii., "Risest thou thus, dim dawn, again." Contrast Scott's attitude towards Nature, as illustrated by xxiii., civ.

4. knells, with thunder.

6. stain. Mr. W. M. Rossetti and Mr. Buxton Forman agree that Shelley probably intended to write *strain*, as all the other lines in the stanza describe sound; but in the absence of authority they have rightly refrained from altering the word in their texts, acknowledging that *stain* is not meaningless, and may after all be what Shelley wished to say.

No. CXXVIII. *O World! O Life! O Time!*

WRITTEN in 1821. Compare another fragment of Shelley, belonging to the same year, "Unfathomable Sea! whose waves are years." *Threnos*, the title given by Mr. Palgrave to "O World! O Life! O Time!" is the Greek word for 'dirge.'

8. This line, as printed, contains four feet; the corresponding line in the first stanza has five. Mr. Rossetti proposed to insert 'autumn' after 'summer.' But the music of the line is perfect as it stands, and probably few readers are conscious that there is any irregularity.

10. See note on xv. 42.

No. CXXIX. *There's not a nook within this solemn Pass*

IN striking contrast with the despairing tone of the two preceding poems is the spirit of acquiescence in the law of mortality breathed by the three Wordsworth poems that follow.

1. The Trosachs are a mountain pass in Perthshire between Loch Achray and Loch Katrine. The fame of their sombre grandeur and beauty has attracted many tourists ever since Scott celebrated them in *The Lady of the Lake*.

3. Cp. Keats in CXXVI.

4. Cp. *Psalm*, xc. 4-5; *Psalm*, ciii. 15-16; *Isaiah*, xl. 6; 1 *Peter*, i. 24.

8. Cp. CVI., where "Smooth fields, white sheets of water, and pure sky" are mentioned among the images which Wordsworth used as charms to bring sleep.

10. **aspen spray**. Scott mentions the aspen among the trees in the Pass, *Lady of the Lake*, canto i., st. 12:

"With boughs that quaked at every breath
Grey birch and aspen wept beneath."

golden with the autumnal tint of its leaves. Cp. Tennyson, *Maud*, "The flying gold of the ruin'd woodlands drove thro' the air."

12. **warbler**, the robin. Cp. Wordsworth's poem on *The Red-breast chasing the Butterfly*:

"Art thou the bird whom man loves best,
The pious bird with the scarlet breast,
Our little English Robin;
The bird that comes about our doors
When Autumn winds are sobbing?"

No. CXXX. *My heart leaps up when I behold*

WRITTEN at Town-end, Grasmere, 1802.

2. **A rainbow.** Not only because the rainbow is in itself among the most beautiful and impressive of natural phenomena, but also because of the religious associations it must have had for the poet in his childhood: *Genesis*, ix. 12-17.

7. **The Child**, etc. The saying has so completely passed into the currency of a proverb that it is difficult to realize what a paradox it must have seemed to many of Wordsworth's first readers. De Quincey opens one of the chapters of his *Autobiography* (ch. iv., *Infant Literature*) by quoting the line, and remarks that Wordsworth here "calls into conscious notice the fact, else faintly or not at all perceived, that whatsoever is seen in the maturest adult, blossoming and bearing fruit, must have pre-existed by way of germ in the infant."

9. **natural piety.** Such reverent affection as is felt by the child for its parent ought to be felt by the mature man for the days of his own childhood. Cp. the following ode, l. 135, and lxxxii., *To the Cuckoo*. *Piety*: the Lat. *pietas* was used to express the reverence due to parents no less than the reverence due to gods.

No. CXXXI. *There was a time when meadow, grove,
and stream*

THE best introduction to this ode is in Wordsworth's own words:

"This was composed during my residence at Town-End, Grasmere. Two years at least passed between the writing of the first four stanzas [1803] and the remaining part [1806.] To the attentive and competent reader the whole sufficiently explains itself, but there may be no harm in adverting here to particular feelings or experiences of my own mind on which the structure of the poem partly rests. Nothing was more difficult for me in childhood than to admit the notion of death as a state applicable to my own being. I have said elsewhere:

'A simple child
That lightly draws its breath,
And feels its life in every limb,
What should it know of death?'

[It is said that this, the first stanza of *We are Seven*, was composed by Coleridge].

But it was not so much from the source of animal vivacity that my difficulty came, as from a sense of the indomitableness of the

spirit within me. I used to brood over the stories of Enoch and Elijah, and almost persuade myself that, whatever might become of others, I should be translated in something of the same way to heaven. With a feeling congenial to this, I was often unable to think of external things as having external existence, and I communed with all that I saw as something not apart from, but inherent in, my own immaterial nature. Many times while going to school have I grasped at a wall or tree to recall myself from this abyss of idealism to the reality. At that time I was afraid of mere processes. In later periods of life I have deplored, as we have all reason to do, a subjugation of an opposite character, and have rejoiced over the remembrances, as is expressed in the lines 'Obstinate questionings,' etc. To that dream-like vividness and splendour, which invests objects of sight in childhood, everyone, I believe, if he would look back, could bear testimony, and I need not dwell upon it here; but having in the poem regarded it as a presumptive evidence of a prior state of existence, I think it right to protest against a conclusion, which has given pain to some good and pious persons, that I meant to inculcate such a belief. It is far too shadowy a notion to be recommended to faith as more than an element in our instincts of immortality. But let us bear in mind that, though the idea is not advanced in Revelation, there is nothing there to contradict it, and the Fall of Man presents an analogy in its favour. Accordingly, a pre-existent state has entered into the popular creeds of many nations, and among all persons acquainted with classic literature is known as an ingredient in Platonic philosophy. Archimedes said that he could move the world if he had a point whereon to rest his machine. Who has not felt the same aspirations as regards the world of his own mind? Having to wield some of its elements when I was impelled to write this poem on the Immortality of the Soul, I took hold of the notion of pre-existence as having sufficient foundation in humanity for authorising me to make for my purpose the best use of it I could as a poet."

The "ingredient in Platonic philosophy" to which Wordsworth here refers will be found in several of Plato's dialogues, especially in *Meno*, 85-86, and *Phaedo*, 72 E: it is the doctrine that human knowledge is only recollection, ἀνάμνησις, of truths learnt in a previous state of existence. Wordsworth once told Mr. Aubrey de Vere that he held the belief "with a poetic, not a religious faith." It was held by the English Platonist, Henry Vaughan, whose poem, *The Retreat* ("Happy those early days, when I Shined in my Angel infancy," *G. T.*, xcvi.), should be read by all students of this Ode. The permanent value of Wordsworth's Ode depends, however, little, if at all, upon the truth of this doctrine. Its great value lies in its imaginative beauty, in the glamour of poetry that it casts upon human life and the life of

nature ; and in the poet's power to convince us by the intensity of his own emotional realization of the truth, that this glamour of poetry is not a mere illusion but represents a spiritual meaning that has a real existence behind material phenomena.

Few, indeed, would maintain that the assertion in the poem of a deeper insight into external Nature enjoyed in childhood and lost in maturer years is a universal or even a common experience. A certain sense of disappointment and disillusion does come inevitably with experience of life : in the pride of youth and strength we seem to be masters of the world and of fate : we have to learn the lesson of our own mortality and of the mortality of all that we love :

“ Then, when the wind begins among the vines,

So low, so low, what shall it say but this ?

‘ Here is the change beginning, here the lines

‘ Circumscribe beauty, set to bliss

‘ The limit time assigns.’

“ Nothing can be as it has been before ;

Better, so call it, only not the same.

To draw one beauty into our heart's core

And keep it changeless ! such our claim ;

So answered,—Never more ! ”

(R. Browning, *James Lee's Wife*.)

So far Wordsworth has with him the common experience of the race—an experience expressed also by Shelley (as in cxxviii.), Byron (LIX.), Keats (xxviii). The special form that the disenchantment took for Wordsworth can only have been shared by the few who have shared also his childhood's passionate love for Nature. Here Ruskin's experience was, as might be expected, the same as Wordsworth's—see *Modern Painters*, Vol. III., Pt. iv., ch. 17 : “ In such journeyings, whenever they brought me near hills, and in all mountain ground and scenery, I had a pleasure, as early as I can remember, and continuing till I was eighteen or twenty, infinitely greater than any which has been since possible to me in anything ; comparable for intensity only to the joy of a lover in being near a noble and kind mistress, but no more explicable or definable than that feeling of love itself.” The unique value of Wordsworth's Ode lies in the fact that whilst it touches us all by appealing to the universal experience of disillusion—though under a special aspect—it also helps us to combat the feeling and find “ strength in what remains behind.” It is because the Ode responds so finely to the cry of the human heart for consolation and inspiration that its lines are more often quoted and remembered than those of any other modern poem.

Metre.—Like the Odes of Cowley and Dryden and like Tennyson's *Ode on the Death of the Duke of Wellington*, this Ode is

written in an irregular metre. Campbell's *Ode to Winter* (xcvii.) is different, the stanzas exactly corresponding to each other. In the present Ode the movement of the verse is intended to vary with the varying emotion: hence the abrupt transitions to shorter lines, to anapaestic feet, to trochaic endings. "Parts of the Ode," Mr. Aubrey de Vere has said, "are familiar even to roughness. That roughness was intentional, and was not mitigated in the later editions. It was needed. Without such passages the sentiment of this Ode would have lacked its passionate impulse, and its doctrine would have been frozen into a scholastic theory" (*Essays*, Vol. I., p. 258).

10. the rainbow. Cp. cxxx.

13. bare of cloud. Imitated by Shelley in lxxx. 28.

14. For Wordsworth's delight in 'waters on a starry night,' cp. cvi. 4 and the passage quoted in the notes on that poem.

16. sunshine. Cp. lxxxiv., *Upon Westminster Bridge*.

21. tabor, a small drum, played with one stick. A Provençal word, the modern French *tambour*. The root is that of the Greek *τύπ-τω*, to beat. 'Timbrel' (cxi. 10) is a cognate form. The unexpected introduction of the 'tabor'—as of the 'dulcimer' in *Kubla Khan* (cix. 37)—is a romantic touch, an importation of something 'rich and strange' into the homely pastoral context.

25. cataracts. "The Ghills and Forces and Falls of his loved Lake country" (Prof. J. W. Hales).

27. echoes. Cp. *Adonais*, st. xv., "Lost Echo sits amid the voiceless mountains," a line which Shelley took from the Greek *Epitaphium Bionis*. But the 'echoes' in Wordsworth are the sounds of Nature, not the songs of her poet.

28. the fields of sleep. Prof. Hales explains as "the yet reposeful, slumbering country side. It is early morning, and the land is still, as it were, resting." In support of this we may quote "The green field sleeps in the sun" from the little poem of Wordsworth that begins, "The cock is crowing." It would be possible, however, to give "the fields of sleep" a more allegorical meaning. The soft Spring winds come from the warm South. Cp. the opening lines of a 'Ballade' by Mr. Andrew Lang:

"The soft wind from the south land sped,
He set his strength to blow
O'er forests where Adonis bled
And lily flowers a-row."

31. jollity. Cp. *L'Allegro* (G. T., cxliv.), "Haste thee, Nymph, and bring with thee Jest and youthful Jollity."

32. May. Cp. *Corinna's Maying*, G. T., cxviii.

38. jubilee, literally 'a shout of joy,' Lat. *iubilum*, a word used

by the Silver Age poets ; then, a season of great rejoicing. The word may have its literal sense here.

40. coronal, the wreath worn by guests at Greek and Roman banquets.

41. Contrast Coleridge, *Dejection*, "I see them all so excellently fair, I see, not feel, how beautiful they are !"

49. leaps up. Cp. OXXX. 1.

54. pansy, Fr. *pensée* from *penser*, the thought-flower, the heart's ease. Cp. Ophelia in *Hamlet*, iv. v. 176, "There is pansies, that's for thoughts." Shelley may have been thinking of this line when he wrote CI. 43, "the soft flower beneath our feet."

59. Closely akin to the belief here avowed is the doctrine of the transmigration of souls, held by Pythagoras and adopted by Plato in the myth of Er, *Republic*, Bk. x.

65. Mr. Aubrey de Vere quotes "an opinion entertained by some theologians—viz. that each human soul not only sees its Judge immediately after death, but saw its Creator also, for one brief moment, at the instant of its creation."

67. prison-house. Another Platonic touch. Cp. *Phaedo*, 62, and *Republic*, vii. 514-517. But whilst Wordsworth takes the 'prison-house' from Plato, his use of the simile is different. Childhood is not, in Plato's view, outside the prison. The human child is born into the prison of 'sense,' the erroneous impressions he receives from external objects and from other men, and can only escape through the study of philosophy, dialectic. So, too, the 'reminiscence' in Plato is not something that is more active in childhood than in manhood, it is purely latent in the boy and needs to be drawn out by education. There is nothing in Plato like the intimacy with a particular tree or flower which Wordsworth speaks of as enjoyed in childhood and lost in later years.

71. farther. Cp. Hood in LXI., last stanza.

85. The child that Wordsworth had in his mind in writing this stanza was Hartley Coleridge. Cp. his lines, *To H. C.*, *six years old*, and see introductory note to XI.

Prof. Hales contrasts Pope's *Essay on Man*, ii. 275-282.

"Behold the child, by Nature's kindly law,
Pleas'd with a rattle, tickled with a straw ;
Some livelier plaything gives his youth delight,
A little louder, but as empty quite :
Scarfs, garters, gold, amuse his riper stage,
And beads and prayer-books are the toys of age :
Pleas'd with this bauble still, as that before,
'Till tir'd he sleeps, and Life's poor play is o'er."

In all which Pope was perhaps merely expanding, after his manner, the fine concluding sentence of Sir W. Temple's *Essay on Poetry*: "When all is done, human life is at the greatest and the best but like a froward child that must be played with and humoured a little to keep it quiet till it falls asleep, and then the care is over."

86. **pygmy.** Gr. *πυγμαῖος*, of the length of a *πυγμή*, the distance from the elbow to the knuckles. For the 'pygmies,' the nation of dwarfs whom classical legend placed in India or Aethiopia, see *Iliad*, iii. 6.

88. **fretted**, chafing at the continual interruption. Cp. the intransitive use of 'fret' in l. 192.

89. An imaginative expression for the father's pride in the son as revealed in the father's eye. In such a line Wordsworth forgets his dislike of poetic diction to magnificent purpose.

103. '**humorous stage.**' "Stage on which are exhibited the humours of mankind, that is, according to the Elizabethan usage, their whims, follies, caprices, odd manners. For this Elizabethan sense of the word see Shakespeare, *Merry Wives of Windsor*, Ben Jonson's *Every Man in his Humour*, etc. See *Nares*. In its modern acceptation, *humour*, confined rather to words, implies a conscious, deliberate whimsicality, a sense on the part of the actor of the ridiculousness of what he does, an intentional and well-appreciated incongruity." (Prof. Hales.)

104. **persons**, characters represented on a stage. Lat. *personae*. Cp. the speech of Jaques in *As You Like It*, II. vii.

107. **imitation.** Cp. Aristotle, *Poetic*, 1448 B, τὸ γὰρ μιμῆσθαι σύμφυτον τοῖς ἀνθρώποις ἐκ παιδῶν ἐστίν, "Imitation is natural to man from childhood."

108. S. T. Coleridge, whose admiration for Wordsworth's poetry and for this ode in particular was both genuine and deep, criticises the extravagance of this stanza severely in his *Biographia Literaria*, ch. xxii. The criticism is the more amusing when we remember that it is Coleridge's own child whom Wordsworth is addressing.

127. **custom.** Cp. νόμος πάντων βασιλεύς, "Custom is lord of all," a saying of Pindar quoted by Herodotus, iii. 38.

139. **not**, i.e. 'not only' or 'not now.'

141. **obstinate questionings.** See Wordsworth's own note quoted above.

143. **fallings from us, vanishings**, "fits of utter dreaminess and abstraction, when nothing material seems solid, but every-

thing mere mist and shadow" (Prof. Hales.) Cp. Tennyson, *Princess*:

"Myself too had weird seizures, Heaven knows what:
On a sudden in the midst of men and day,
And while I walk'd and talk'd as heretofore,
I seemed to move among a world of ghosts,
And feel myself the shadow of a dream."

Cp. also King Arthur's speech at the end of *The Holy Grail*. The 'weird seizures,' as we learn from the biography, were an experience of Tennyson's own youth.

145. Cp. 'the heavy and the weary weight of all this unintelligible world,' Wordsworth's *Lines composed a few miles above Tintern Abbey*. The whole of that poem should be read carefully in connection with this ode.

154. **moments**, i.e. only moments. Cp. Wordsworth's *Ode on the Power of Sound*, "O Silence! are man's noisy years No more than moments of thy life?"

187. Is it fanciful to recall the dying speech of Ajax in Sophocles (*Ajax*, 862)?—

κρήναι τε ποταμοί θ' ὀδῆε, καὶ τὰ Τρωϊκὰ
πεδία προσανδῶ, χαίρετ', ὦ τροφῆς ἐμοί.

"Ye springs and rivers, and ye plains of Troy, ye that have nursed my life, farewell."

189. **heart of hearts**. Cp. *Hamlet*, III. ii. 78, "I will wear him in my heart's core, ay, in my heart of heart" (singular).

192. **fret**. Cp. Keats in XXVIII. 14, "They stay their crystal fretting," and Horace, *Odes*, II. iii. 11, *Quid obliquo laborat Lympha fugax trepidare rivo?*

193. Cp. Shelley in CXV. 47-51, Coleridge in CXXII. 9-17.

198. Cp. CXVI., *Nature and the Poet*, especially lines 33-40, 53-end.

203. See some of these thoughts in XLV., LX., CXII.

"The close of this sublime ode restores to the reader's mind that repose which is needful after the soarings and the sinkings of the strain. The elegy ends in a hymn of praise: the estrangement in reconciliation; for Nature, besides her divine gleams, so seldom revealed, has her human side, and that alone might well suffice for 'the brief parenthesis of mortal life.' Its tranquil gladness is intensified by the pathos which loss alone can confer. To those who are still inmates of 'this valley of exile' it is not transport but consolation that Nature brings and should bring."—Aubrey de Vere, *Essays chiefly on Poetry*, Vol. I., p. 256.

COMPARATIVE TABLE.

GOLDEN TREASURY.		No.	Page	GOLDEN TREASURY.		No.	Page
i.	Book I.	1	52	xxxviii.	Book I.	38	86
ii.	"	2	54	xxxix.	"	39	87
iii.	"	3	54	xl.	"	40	88
iv.	"	4	55	xli.	"	41	89
v.	"	5	59	xlii.	"	42	90
vi.	"	6	60	xliii.	"	43	91
vii.	"	7	61	xliv.	"	44	92
viii.	"	8	62	xlvi.	"	45	93
ix.	"	9	62	xlvi.	"	46	94
x.	"	10	63	xlvi.	"	47	95
xi.	"	11	64	xlvi.	"	48	97
xii.	"	12	64	xlvi.	"	49	97
xiii.	"	13	65	l.	"	50	98
xiv.	"	14	67	li.	"	51	98
xv.	"	15	67	lii.	"	52	99
xvi.	"	16	68	liii.	"	53	99
xvii.	"	17	69	liv.	"	54	99
xviii.	"	18	69	lv.	"	55	100
xix.	"	19	70	lvi.	"	56	100
xx.	"	20	73	lvii.	"	57	101
xxi.	"	21	73	lviii.	"	58	102
xxii.	"	22	73	lix.	"	59	103
xxiii.	"	23	74	lx.	"	60	104
xxiv.	"	24	75	lxi.	"	61	105
xxv.	"	25	76	lxii.	"	62	105
xxvi.	"	26	77	lxiii.	"	63	106
xxvii.	"	27	77	lxiv.	"	64	107
xxviii.	"	28	79	lxv.	"	65	108
xxix.	"	29	80	lxvi.	"	66	108
xxx.	"	30	81	lxvii.	"	67	109
xxxi.	"	31	81	lxviii.	"	68	109
xxxii.	"	32	83	lxix.	"	69	110
xxxiii.	"	33	84	lxx.	"	70	110
xxxiv.	"	34	84	lxxi.	"	71	110
xxxv.	"	35	85	lxxii.	"	72	111
xxxvi.	"	36	85	lxxiii.	"	73	112
xxxvii.	"	37	86	lxxiv.	"	74	113

GOLDEN TREASURY.	No.	Page
lxxv. Book I.	75	120
lxxvi. "	76	121
lxxvii. "	77	121
lxxviii. "	78	121
lxxix. "	79	122
lxxx. "	80	123
lxxxi. "	81	123
lxxxii. "	82	124
lxxxiii. "	83	125
lxxxiv. "	84	125
lxxxv. Book II.	1	92
lxxxvi. "	2	124
lxxxvii. "	3	132
lxxxviii. "	4	134
lxxxix. "	5	143
xc. "	6	174
xc. i. "	7	175
xc. ii. "	8	176
xc. iii. "	9	177
xc. iv. "	10	179
xc. v. "	11	181
xc. vi. "	12	182
xc. vii. "	13	182
xc. viii. "	14	183
xc. ix. "	15	186
c. "	16	187
c. i. "	17	189
c. ii. "	18	190
c. iii. "	19	192
c. iv. "	20	194
c. v. "	21	195
c. vi. "	22	196
c. vii. "	23	197
c. viii. "	24	197
c. ix. "	25	199
c. x. "	26	199
c. xi. "	27	200
c. xii. "	28	202
c. xiii. "	29	203
c. xiv. "	30	204
c. xv. "	31	204
c. xvi. "	32	205
c. xvii. "	33	206
c. xviii. "	34	207
c. xix. "	35	209
c. xx. "	36	210
c. xxi. "	37	211

GOLDEN TREASURY.	No.	Page
cxxii. Book II.	38	211
cxxiii. "	39	211
cxxiv. "	40	212
cxxv. "	41	212
cxxvi. "	42	213
cxxvii. "	43	213
cxxviii. "	44	215
cxxix. "	45	216
cxxx. "	46	216
cxxxi. "	47	217
cxxxii. "	48	218
cxxxiii. "	49	219
cxxxiv. "	50	221
cxxxv. "	51	221
cxxxvi. "	52	222
cxxxvii. "	53	223
cxxxviii. "	54	224
cxxxix. "	55	225
cxl. "	56	225
cxli. "	57	226
cxlii. "	58	226
cxliii. "	59	230
cxliv. "	60	230-258
cxlv. "	61	230, 259
cxlvi. "	62	283
cxlvii. "	63	286
cxlviii. "	64	287
cxlix. "	65	289
cl. "	66	291
cli. "	67	291
clii. Book III.	1	62
cliii. "	2	64
cliv. "	3	68
clv. "	4	69
clvi. "	5	70
clvii. "	6	72
clviii. "	7	73
clix. "	8	74
clx. "	9	85
clxi. "	10	86
clxii. "	11	87
clxiii. "	12	89
clxiv. "	13	90
clxv. "	14	91
clxvi. "	15	93

COMPARATIVE TABLE

249

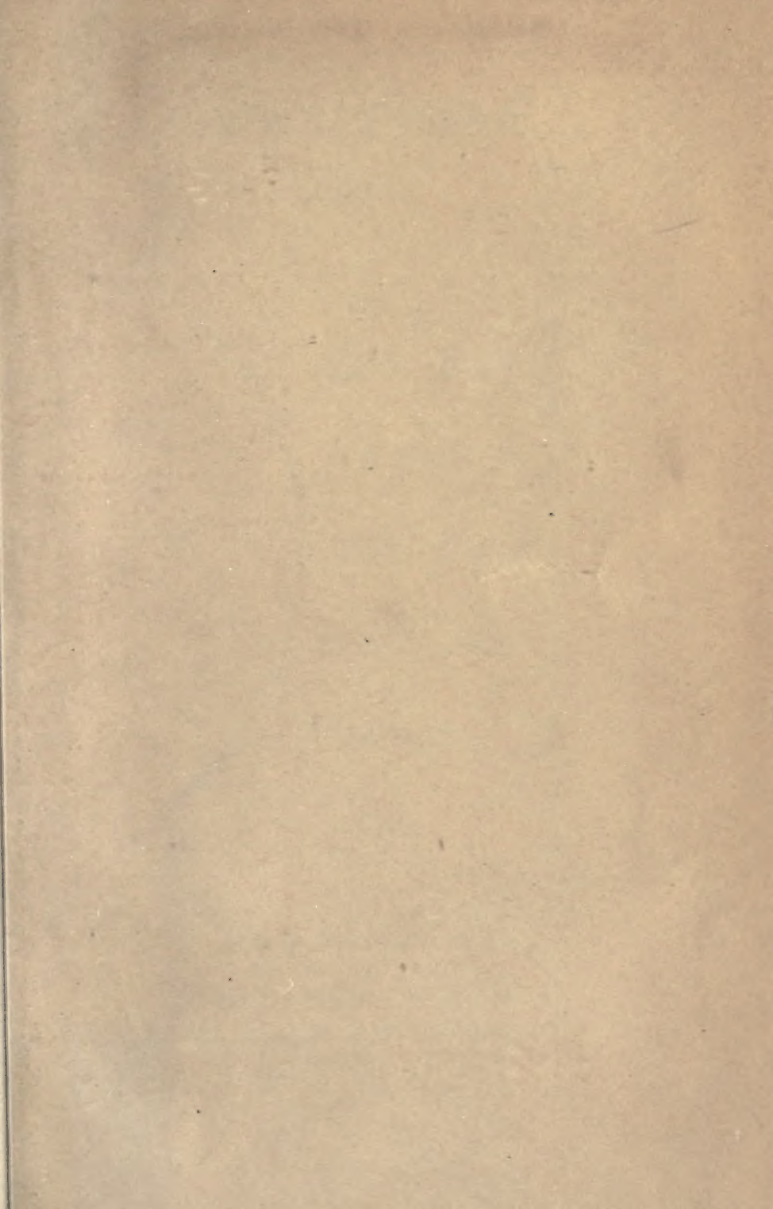
GOLDEN TREASURY.	No.	Page	GOLDEN TREASURY.	No.	Page
clxvii. Book III.	16	93	ccxiv. Book IV.	7	148
clxviii. "	17	94	ccxv. "	8	149
clxix. "	18	94	ccxvi. "	9	149
clxx. "	19	95	ccxvii. "	10	150
clxxi. "	20	95	ccxviii. "	11	150
clxxii. "	21	96	ccxix. "	12	
clxxiii. "	22	96	ccxx. "	13	151
clxxiv. "	23	97	ccxxi. "	14	152
clxxv. "	24	98	ccxxii. "	15	152
clxxvi. "	25	98	ccxxiii. "	16	153
clxxvii. "	26	99	ccxxiv. "	17	154
clxxviii. "	27	108	ccxxv. "	18	155
clxxix. "	28	112	ccxxvi. "	19	156
clxxx. "	29	113	ccxxvii. "	20	157
clxxxi. "	30	114	ccxxviii. "	21	157
clxxxii. "	31	114	ccxxix. "	22	157
clxxxiii. "	32	116	ccxxx. "	23	158
clxxxiv. "	33	117	ccxxxi. "	24	158
clxxxv. "	34	118	ccxxxii. "	25	158
clxxxvi. "	35	118	ccxxxiii. "	26	160
clxxxvii. "	36	121	ccxxxiv. "	27	160
clxxxviii. "	37	132	ccxxxv. "	28	161
clxxxix. "	38	133	ccxxxvi. "	29	162
cxo. "	39	134	ccxxxvii. "	30	163
cxci. "	40	135	ccxxxviii. "	31	164
cxcii. "	41	135	ccxxxix. "	32	165
cxciii. "	42	136	ccxl. "	33	165
cxciv. "	43	137	ccxli. "	34	166
cxcev. "	44	138	ccxlii. "	35	166
cxcevi. "	45	139	ccxliii. "	36	167
cxcevii. "	46	139	ccxliv. "	37	168
cxceviii. "	47	140	ccxlv. "	38	168
cxceix. "	48	140	ccxlvi. "	39	168
ce. "	49	143	ccxlvii. "	40	169
cel. "	50	143	ccxlviii. "	41	169
celi. "	51	145	ccxlix. "	42	170
celii. "	52	146	cel. "	43	171
celiii. "	53	147	celi. "	44	171
celiv. "	54	148	celii. "	45	174
celv. "	55	149	celiii. "	46	176
celvi. "	56	150	celiv. "	47	176
celvii. Book IV.	1	141	celv. "	48	176
celix. "	2	142	celvi. "	49	177
celx. "	3	143	celvii. "	50	177
celxi. "	4	144	celviii. "	51	
celxii. "	5	147	celix. "	52	178
celxiii. "	6	147	celx. "	53	179

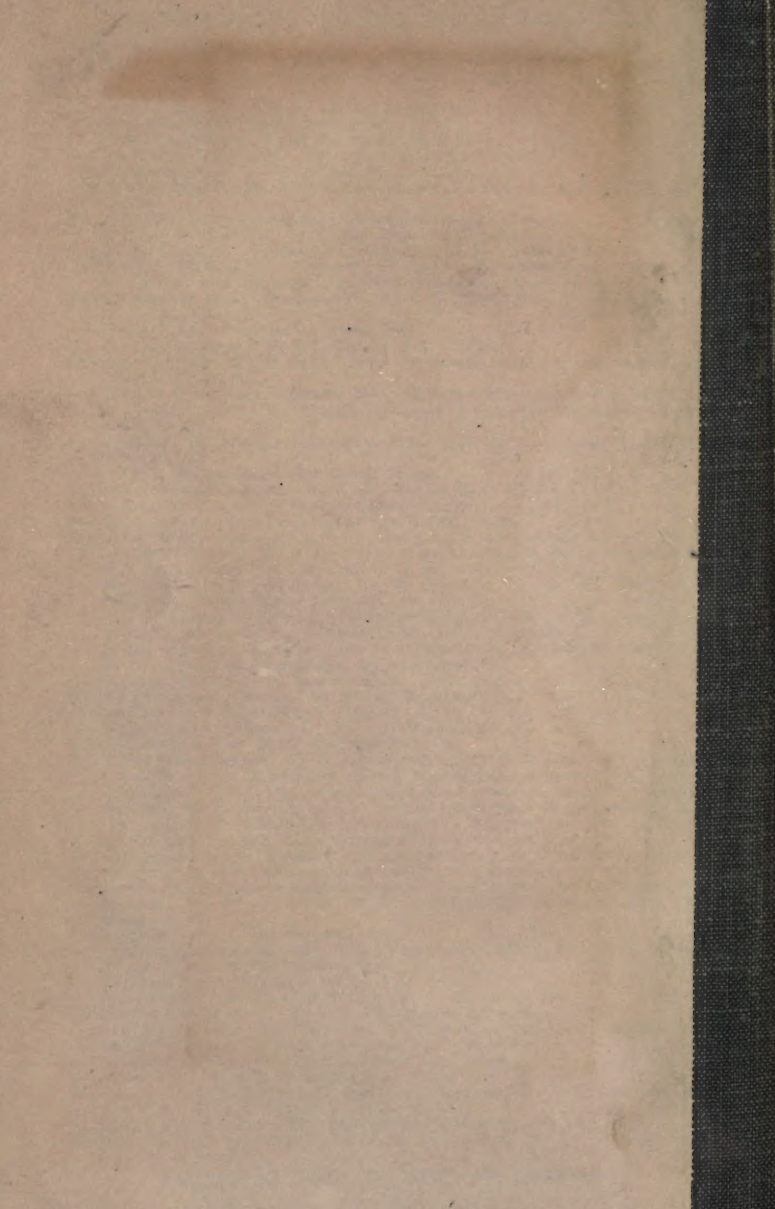
GOLDEN TREASURY.	No.	Page	GOLDEN TREASURY.	No.	Page
celxi. Book IV.	54	179	ccci. Book IV.	94	203
celxii.	55	179	cccii.	95	204
celxiii.	56	180	ccciii.	96	205
celxiv.	57	181	ccciv.	97	206
celxv.	58	182	cccv.	98	207
celxvi.	59	182	cccevi.	99	208
celxvii.	60	182	cccevii.	100	209
celxviii.	61	183	ccceviii.	101	210
celxix.	62	183	cccix.	102	211
celxx.	63	184	cccxi.	103	211
celxxi.	64	185	cccxi.	104	212
celxxii.	65	186	cccxii.	105	212
celxxiii.	66	186	cccxiii.	106	212
celxxiv.	67	187	cccxiv.	107	214
celxxv.	68	188	cccxv.	108	214
celxxvi.	69	188	cccxvi.	109	216
celxxvii.	70	188	cccxvii.	110	219
celxxviii.	71	188	cccxviii.	111	219
celxxix.	72	189	cccxix.	112	220
celxxx.	73	189	cccxix.	113	221
celxxxi.	74	189	cccxxi.	114	222
celxxxii.	75	191	cccxixii.	115	226
celxxxiii.	76	192	cccxixiii.	116	228
celxxxiv.	77	193	cccxixiv.	117	230
celxxxv.	78	194	cccxixv.	118	231
celxxxvi.	79	194	cccxixvi.	119	231
celxxxvii.	80	195	cccxixvii.	120	232
celxxxviii.	81	196	cccxixviii.	121	232
celxxxix.	82	196	cccxixix.	122	235
ccxc.	83	197	cccxixx.	123	236
ccxcii.	84	199	cccxixxi.	124	237
ccxciii.	85	199	cccxixxii.	125	238
ccxciv.	86	200	cccxixxiii.	126	238
ccxcv.	87	200	cccxixxiv.	127	238
ccxcvi.	88	200	cccxixxv.	128	239
ccxcvii.	89	201	cccxixxvi.	129	239
ccxcviii.	90	201	cccxixxvii.	130	240
ccxcix.	91	202	cccxixxviii.	131	240
ccc.	92	202	cccxixxix.	132	
	93	202			

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